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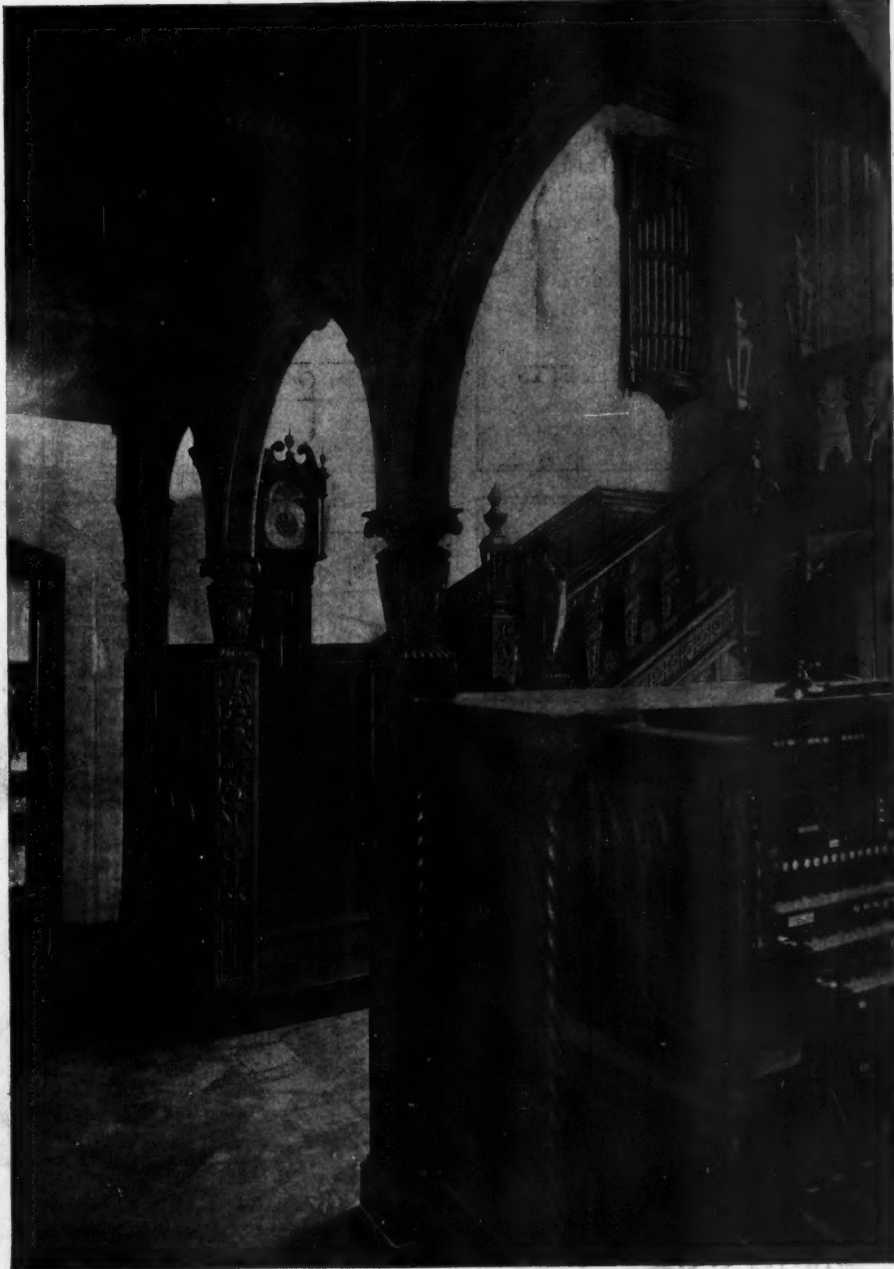
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The AMERICAN ORGANIST

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JULY 1931
Vol. 14 . No. 7

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G. F. Dohring, 225 Fifth Avenue, New York, Room 523

Fred W. A. Witt, 2713 Clarence Ave., Berwyn, Chicago, Ill.

WILLIAM H. JONES

CHRIST CHURCH—RALEIGH, N. C.

†Handel—Largo
 Wolstenholm—Sonata (Handel)
 Bach—Prelude Bm
 Bach—In Thee is Gladness
 Rachmaninoff—Melodie E
 Bossi—Scherzo Gm
 Franck Chorale Bm
 Guilmant—Prayer and Cradle Song
 Macfarlane—Spring Song
 Stoughton—Dreams
 Sibelius—Finlandia

CHANNING LEFEBVRE

OLD TRINITY—NEW YORK

†Franck—Choral Am
 Palmgren—May Night
 Martini—Gavotta
 MacDowell—To A Wild Rose
 Gigout—Grand Choeur Dialogue
 †Handel—Water Music
 Tchaikowsky—Andante (5th)
 Lemmens—Fanfare
 †Jepson—Finale (Son. Gm.)
 Lemare—Nocturne Bm
 Lemare—The Bee. Pastorale.
 Dethier—The Brook

DUNCAN S. MERVYNNE

ST. PAUL'S CATHEDRAL—LOS ANGELES

Vincent—Allegro Pomposo
 Vincent—Sunset Melody
 Kern—Repose. Temple March.
 Halsey—Aubade
 Wyckoff—Moods
 Wetton—March Af

This was the 5th year Rev. Mervynne gave a guest recital in St. Paul's; he has been organist of Lincoln Ave. M. E., Pasadena, since 1920.

THEODORE LAMS

NORTHWESTERN UNIVERSITY

Bach Program

O Gott du Frommer Gott
 Adagio Am
 Wo Soll ich Fliehen Hin
 Fantasia and Fugue Gm
 Da Jesus an dem Kreuze Stund
 Ich fur' su Dir Herr Jesu Christ
 Prelude and Fugue Am

*DR. ROLLO MAITLAND

BRAINERD PRESB.—EASTON, PENN.

†Hollins—Concert Overture C
 Maitland, S. M.—Vesper Dream
 Bach—Fugue G
 Franck—Third Chorale
 Nevin—In Memorium. Will o' the Wisp.

Russell—Bells of St. Anne

Improvisation

Nash—Water Sprites

Tchaikowsky—Marche Slav

CARL F. MUELLER

CENTRAL PRESB.—MONTCLAIR, N. J.

Purcell—Trumpet Voluntary
 Scarlatti—Romanza
 Bach—Toccata and Fugue Dm
 Dvorak—New World Largo
 Franck—Piece Heroique
 Stoughton—In Fairyland

Recital
Selections

Meale—Fountain Melody
 Bach—Prelude and Fugue Cm
 Federlein—Scherzo
 Kinder—In Springtime
 Stoughton—Within a Chinese Garden

Widor—Toccata (5th)
 Wagner—Parsifal Prelude
 Shure—Mt. Hermon (Through Palestine)
 Mueller—Paen of Easter

MT. VERNON SCHOOL

WASHINGTON, D. C.

Six Evenings of Music

Yon—Sonata Chromatica
 Shure—Cloud of Sinai
 Shure—Voice of Descending Dove
 Federlein—Scherzo Dm
 Nevin—Will o' the Wisp
 Shure—Enchanted Isle (Suite)
 Shure—Cypress Groves of Lebanon

Shure—Peace
 Bingham—Twilight at Fiesole
 Yon—Primitive Organ
 Shure—Peace of God
 Shure—Wilderness March

The series was given from April 22nd to July 1st, the following organists playing: Mildred Mullikin, Mary Elizabeth White, Mrs. Haskell R. Deal, Mrs. C. V. Burnside, and R. Deane Shure. We have quoted only the American composers.

MISS MARION J. CLAYTON

FIRST PRESB.—NEW ROCHELLE, N. Y.

†Widor—Allegro (6th)

Widor—Allegro Cantabile (5th)

Thomas—Gavotte

Debussy—Premiere Arabesque

Debussy—Prelude La Damoiselle Elue

Ravel—Petite Pastorale

Franck—Chorale Bm

Vierne—Scherzo (3rd)

Destauches—Sarabande

Rameau—Gavotte

Couperin—Soeur Monique

D'Aquin—Noel Variations

Dupre—Fugue Gm

EUGENE DEVEREAUX

UNIVERSITY OF MINNESOTA

†Mailly—Marche Solennelle

Fairclough—Eventide

Ward—Humoresque

Bach—Prelude and Fugue Am

Bach—Now Rejoice

Brahms—Behold a Rose

McAmis—Dreams

Jacob—Grape Gathering

Jacob—Shepherds Song

Widor—Toccata (5th)

HAROLD B. HANNUM

EMMANUEL MISSIONARY COLLEGE

Mendelssohn—Sonata A

Franck—Piece Heroique

Schumann—Canon Bm

Shelley—Spring Song

Londonderry Air

Guilmant—Morceau de Concert

Shure—Enchanted Isle

*CLARENCE E. HECKLER

CHRIST LUTH.—HARRISBURG, PENN.

Widor—Symphonie VI

Yon—Echo

Hollins—Scherzo

Mulet—Thou art the Rock

D'Aquin—Noel sur les Flutes

Lemare—Gavotte Moderne

Bonnet—Ariel, Rhapsody Catalene.

Wolstenholm—Allegretto

Demarest—Rustic Dance

Guilmant—Grand Choeur

HOMER P. WHITFORD

DARTMOUTH COLLEGE

A Vierne Program

Madrigal. Divertissement.

Arabesque. Scherzetto.

Lied. Pastorale.

Folk-Song Program

Londonderry Air

All Through the Night

Annie Laurie

Suwanee River

While St. Stephen's Stands

Turkey in the Straw

A Bonnet Program

Songe d'Enfant. Air Varie.

Ariel. Romance sans Paroles.

Elves. Reverie.

These three programs were played during the final examination periods.

GUILD PROGRAMS

AMERICAN COMPOSITIONS PRESENTED

AT INDIANAPOLIS CONVENTION

Ferrata—Scherzino, 23-1

A. Dunham—Quiet of Forest

"Magnificat D"—Rogers

"Show me Thy Way"—V. D.

Thompson

"Eternal Ruler"—Sealy

Dethier—Andante Cantabile

Cole—Rhapsody

McKinley—Cantilena

Booth—Thoughts on Christendom

James—Sonata One (twice)

Rogers—Arioso

Rogers—Finale Fm

Diggle—Toccata Jubilant

Sowerby—Carillon

The organists represented in these selections were Arthur Dunham, Edwin Arthur Kraft, Miss Louise Carol Titcomb, Miss Charlotte Klein, Palmer Christian, Marshall Bidwell, and Arthur W. Poister.

Notice

Programs for this department will not be accepted later than the first day of the month preceding date of publication.

—THE EDITORS

A LARGE FOUR MANUAL AEOLIAN ORGAN

INCLUDING A FANFARE DIVISION

Ordered for

THE AUDITORIUM (Seating 2500) OF THE NEW
HERSHEY COMMUNITY BUILDING
HERSHEY, PENN.

Hershey, the "Chocolate Town" is located in central Pennsylvania in the picturesque Lebanon Valley in the foothills of the Blue Ridge Mountains. It is a community of mutual interests because its heart beat is in the Chocolate factory, and all who live there are directly interested in it. Mr. Hershey planned the town in 1903 and reared it figuratively speaking on a cake of milk chocolate. The principal thoroughfare is Chocolate Avenue. It is one great park with groves of trees, shrubbery, statuary and ornamental drinking fountains. There are five churches, clubhouses for men and women, a Convention Hall seating 4,000, a hospital, museum, conservatory, zoological garden and

two 18 hole golf courses. There are two modern school buildings, two theaters, a picturesque Inn and the Hershey National Bank arranged on the plan of metropolitan institutions.

The community building in which the Aeolian organ will be installed is the latest and probably the most important building in Hershey.

Cooperation and ideal community life are the underlying forces of Hershey. Altogether it is a town in which the humanitarian principle has been so successfully worked out that it has influenced the industrial and civic atmosphere of the entire country.

ÆOLIAN COMPANY

689 FIFTH AVENUE

NEW YORK

HENRY HALL DUNCKLEE
COLLEGIATE CHURCH—NEW YORK
"O Lord Thou art Great"—Coombs
"Jubilate Bf"—Chadwick
"Shout ye High Heavens"—Chadwick
"God to Whom we Look"—Chadwick

The Chadwick anthems were sung as a memorial to the late Composer.

ABRAM RAY TYLER
TEMPLE—DETROIT, MICH.

"Ritual Responses"—Tyler
"O for a Closer Walk"—Tyler
"Radiant Morn"—Tyler
"Father let Thy Blessing"—Tyler

The above choral numbers were used in recognition of the completion of Mr. Tyler's 20th year at the Temple.

WILLIAM A. GOLDSWORTHY
ST. MARK'S—NEW YORK

"Akhanton's Last Prayer"—Golds-worthy

"In That Day"—Nevin
"Whoso Dwelleth"—Martin
"Hymn to the Virgin"—Kremser
"Deep River"—Burleigh
"Song of Man's Star"—Golds-worthy

A. LESLIE JACOBS
WESLEY M. E.—WORCESTER, MASS.
"Praise the Name"—Nikolsky
"As Torrents"—Elgar
"Ho Everyone"—Macfarlane
"Bless the Lord"—Ivanoff
"Lo A Voice"—Bortniansky
"Now the Day is Over"—Marks
"Spirit of God"—Humason
"Lord Most Holy"—Bruckner
"O Sing Unto The Lord"—Hassler
"Praise to the Lord"—Christiansen

Mr. Jacobs also arranged an unusual service, using an Auditorium Electrola for the music numbers, the records being orchestral, string quartets, violin solos, and vocal solos.

N. LINDSAY NORDEN
FIRST PRESB.—GERMANTOWN, PENN.

*Service of Mr. Norden's
Compositions*

Song Without Words
s.v.h. "Christ and the Children"
"God is My Song"
"Lord Let Me Know" (with v.h.)
v.h.o. A Garden
b.v.h. "To Whom Will Ye Liken
God"

MISS EDITH E. SACKETT
FORT GEORGE PRESB.—NEW YORK

"Christ Triumphant"—Yon
"In Joseph's Lovely Garden"—Dickinson
"O Lord Most Holy"—Abt
"Turn Ye"—Harker

ERNEST WILLOUGHBY
BRYN MAWR COLLEGE
Bach Program

Prelude G
Sarabande (D Suite)



Service Selections

Bouree D (4th Orchestral Suite)
"Jesu Joy of Man's Desiring"
"Care and Sorrow Flee"
"Now let Every Tongue Awake"
Wachet Auf
Ich Ruf Su Dir
"My Heart Ever Faithful"
"O'er the Smooth Enamelled
Green"
"Now all the Woods are Sleeping"
"Twas in the Cool of Eventide"
Toccata and Fugue Dm

THREE-CHOIRS SERVICE BROOKLYN, N. Y.

Franck—Cantabile
"God be in My Head"—Davies
"Hora Novissima"—Parker (1st
chorus)
"Magnificat Am"—Noble
Bach—Toccata and Fugue Dm
"O Brother Man"—Shaw
"Light of the World"—Elgar
"Hallelujah Chorus"—Handel
First Presbyterian, R. Hunting-
ton Woodman; Church of Savior,
Morris W. Watkins; Holy Trinity,
Louis Robert; proposed as an an-
nual event. The respective chorus
choirs were proportioned as fol-
lows: R.H.W.: 12-s, 8-a, 8-t, 5-b;
M.W.W.: 9-s, 3-a, 3-t, 3-b; L. R.:
12-s, 6-a, 4-t, 4-b.

CLIFFORD DEMAREST COMMUNITY CHURCH—NEW YORK 20th Anniversary Service

Sunrise (Pastoral Suite)
Aria D
Materna Prelude
"Coming Kingdom" (vocal solo)
Sunset (Suite)
"The Good Life" (composed for
this anniversary service)
Festival Postlude

The above April 26th morning service drew all its music from Mr. Demarest's compositions. The pastor of this church is the celebrated Dr. John Haynes Holmes, an active leader in every good cause, religious, civil, social.

DR. CLARENCE DICKINSON BRICK CHURCH—NEW YORK

"Love I give Myself to Thee"—Cornelius
"List to the Lark"—Dickinson
"Now God be with us"—Lawrence
"Low Fainter now lie"—Platt
"City of God"—McPhee
"My Master hath a Garden"—Thiman
"Holy Lord of Hosts"—Sarvis

"Canticle of the Sun"—Street
"Forgive O Lord"—Hollister
"God Almighty"—Harsha

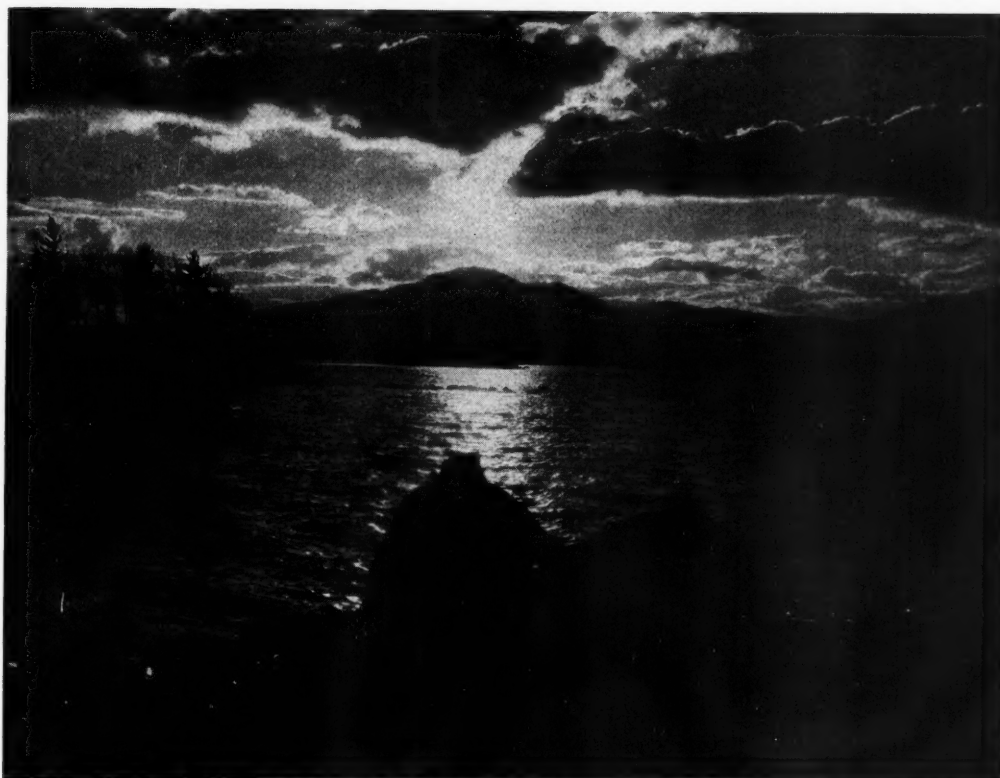
EMORY L. GALLUP FOUNTAIN ST. BAPTIST—GRAND RAPIDS

"The Desert Shall Rejoice"—Whiting
"God Will Make Things Right"—Nevin
"Ye Fair Green Hills"—Berwald
"Brightly Gleams"—Clough-Leighter
"Christ Triumphant"—Yon
"150th Psalm"—Franck
"I Will Go to the Altar"—Gauntlett
"Our Master hath a Garden"—Crimp
"Promise Which was Made"—Bairstow
"Sing to the Lord"—Bairstow
"Lord is my Shepherd"—Rogers

MORRIS W. WATKINS LIST OF ANTHEMS RECOMMENDED for average choirs The following anthems of moderate difficulty are taken from a list recommended for the average choir.

Advent
"Hearken unto Me"—Sullivan
"How lovely are the Messengers"—Mendelssohn
"Night is Far Spent"—Harker
Epiphany
"Arise Shine"—Chambers
"There shall a Star"—Mendelssohn
Lent
"Come unto Him"—Gounod
"He shall Feed His Flock"—Harker
"Holy Redeemer"—Arcadelt
Palm Sunday
"Fling Wide the Gates"—Stainer
"The Palms"—Faure
"Sorrowful Way"—Matthews
Easter
"On Wings of Living Light"—Matthews
"Strife is O'er"—Rathbone
"This Glad Easter Day"—Dickinson
"Three Men Trudging"—H. B. Gaul
"When the Dawn was Breaking"—Dickinson

General
"Lord we Pray Thee"—Roberts
"Break forth Into Joy"—King
"Psalm 150"—Franck
"List to the Lark"—Dickinson
"O Sing unto the Lord"—Harker
"O Worship the Lord"—Watson
"Lord of our Life"—Field
"O Clap your Hands"—V. Williams
"O Wisdom"—Noble
"Eternal Ruler"—Thiman
"Great Peace have They"—D. S. Smith
"I Will Lift up"—D. S. Smith
"Lead me Lord"—Wesley
"O Savior Sweet"—Bach
"Recessional"—De Koven
"Thou O God art in Sion"—Doer-sam



A VIEW AT MOOSEHEAD LAKE HIGHLANDS, GREENVILLE, MAINE

Your Vacation

Advantages of Moosehead Lake Highlands as a vacation place: ¶Farthest north in the New England states, farthest away from the heat. ¶A magnificent lake surrounded by mountains of unspoiled pine forests. ¶Mountain cabins equipped with electric lights, running water, log fires for the chill evenings, Simmons springs and mattresses for long restful nights. ¶A complete change of surroundings; no city noise, the quiet of the forest, the serenity of "the largest fresh-water lake in any one state in the Union." ¶Water 100% pure and fresh, ideal for swimming. ¶For those who like touring, a day and a half from New York City, over excellent roads the whole way. ¶Not confined to a single room for your vacation, a whole cottage to yourself. ¶No crowds; a select colony of those who like the finer things of life. ¶Your entire cabin (for from two to six or more persons) costs a third or a half less than one room at a crowded sea-shore resort.

Only two dozen cabins available. Hundreds were turned away last summer. Advance reservations are virtually compulsory. The Editor of T.A.O. has established summer residence at Moosehead Lake Highlands; this year two of the Editorial Staff are spending the summer there. Readers of T.A.O. are invited to address their inquiries personally to

Mr. Lawrence K. Hall, President

MOOSEHEAD LAKE HIGHLANDS, INC.

GREENVILLE

MAINE

Current Publications List

FOR THE CONVENIENCE of readers who want to be up to the minute in their knowledge of the newest of today's literature for organ and choir. We ask our readers to cooperate by placing their orders with the publishers who make these pages possible; their names and address will be found in the Directory, pages of this issue. Obvious abbreviations:

c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, duets, etc.: soprano, alto, tenor, high voice, low voice, medium voice.

o.u.—organ accompaniment; unaccompanied.

e.d.m.v.—easy, difficult, moderately, very.

ORGAN: Roland Diggle: Legend of St. Michael, 11 p. md. Fischer, 75c.

Do.: Willows, 6p. e. Presser, 50c.

Mary Downey: Crinolina, 4p. me. Fischer, 50c.

Do.: Florette Flores, 3p. me. Fischer, 50c.

Cuthbert Harris: Postlude Dm, 6p. me. Presser, 50c.

Clarence Kohlmann: March Scherzo, 6p. me. Presser, 50c.

S. Marguerite Maitland: Sunrise in Emmaus, 6p. me. Presser, 60c.

R. Deane Shure: Cloud on Sinai, 3 p. me. Fischer, 50c.

Do.: Cypress Groves of Lebanon, 5p. me. Ditson, 50c.

Do.: Voice of Descending Dove, 2p. me. Fischer, 40c.

G. Waring Stebbins: Summer Fantasie, 9p. me. Presser, 75c.

PIANO-VIOLIN-CELLO: Twenty Trios, arr. Karl Rissland, 45p. e. Ditson, \$2.00 complete. Volume Two contains the second set of ten and will be highly useful to any organist who uses the violin and cello now and then. Though an organ-part would be better than a piano-part (calling piano music organ music does not make it organ music) there is no doubt that for practical and commercial reasons we must either have good music thus treated in piano style or do without. This volume is obviously for church use, as all its moods are of the quiet, reflective variety. It is a work we heartily endorse.

ANTHEMS: Brahms, arr. N. Lindsay Norden: "As with Beasts," "So I returned," "O Death," "Though I speak with tongues of men." The arrangement of these songs has been done with a fine hand; they are called "four serious songs," but the first three are more serious than that. The first-named is in our opinion the best; it is indeed a solemn meditation on the thought that man is going to die just as beasts are, so we might as well enjoy our own work while we're here. The second returns to consider all the oppressions done under the sun, and praises the dead more than the living; it is a fine piece of music also, perhaps more understandable to most hearers than the first. Mark these two, with their special texts, so they may be found when wanted for that special service. All are published by Ditson, 20, 15, 15, 20, respectively.

R. A. Turton, arr. S. R. Gaines: "O Paradise," 8p. c. me. s. Fischer, 15c.

T. Carl Whitmer: "When God Laughed," 40p. d. 8-part at times, text by the composer, Birchard. This unusual work was written for the Dramamount singers, its text written around the book of Job. God smiled when man first loved, He laughed when the child was born, he shook in infinite anguish at the meanness of man . . . Here is a work of such character that it invites the attention of all choirmasters able to do it justice—there is no reason why it should not

be used in a church service if the rest of the service is appropriate, but it was intended evidently for concert performance. There are dissonances, lovely melodic lines, dramatic climaxes, independent contrapuntal lines—in fact the text, a most unusual one, is faithfully portrayed by the music in a way to command respect. In certain places we have our choral forces treated in a new manner, or, rather, in the same old manner, but productive of a new effect; the composer has not found it essential to smash any sane principles of theory. It requires a pretty good chorus, and then a lot of work; it gives evidences of being worth it.

Edward C. Douglas: The Invitations, 4p. e., White-Smith, 12c. Concise, sturdy, good music, and a most welcome addition to the music of the church.

SONGS: CHURCH: Raymond Loughborough: "How lovely is the hand of God," 3p. e. m. 1. Ditson, 50c. An attractive song dealing with the hand of God that has taken up the work of healing what man has spoiled in vain.

CHORUSES: SECULAR: Moritz Moszkowski, arr. G. H. Federlein: "Choral suite" of four arrangements, published both for mixed chorus and chorus of women's voices. Texts by Frederick H. Martens. The numbers are: "Flamenca," "Cordovan Romance," "Juana," "Back to Marbeya," and "The Sower." The mixed chorus arrangement comprises 68 pages, and the work is not entirely easy to do well.



THE CHURCH ORGAN
By NOEL BONAVIA-HUNT

When a book can hide itself for ten years, then emerge and be quoted as an authority by the best of them, there must be something in it. Thus it happens to The Church Organ by Rev. Hunt. What the experts find of value and interest to themselves, in spite of their superior store of knowledge, must certainly contain much information for the rest of us; in that spirit T.A.O. has made arrangements to bring the book to America and make it easy to secure.

It is only a small book of six chapters, two of which, dealing with action and mechanism, are hopelessly out of date, and were in reality out of date for American readers when they were written; England is still mechanically far behind. For an author even to discuss the hitch-down crescendo pedal as equipment for an organ proves that. The only blower given consideration is the old feeder type—we doubt if one is used today in America in a thousand installations.

The book was published in 1920 and though its mechanical chapters are of interest from a historical viewpoint, and though the author considers the organ chiefly as a solemn device for solemn congregations, there is still so much superior information in the remaining three chapters that the book is worth many times its cost. We emphatically disagree with the traditions of ensemble and give no endorsement to the book on that score; the thing we do endorse most heartily is the treatment of pipes, voicing, and tuning.

There are many serious organists who want to study pipe-making, tuning, and voicing. To my knowledge there is no book anywhere that gives anything comparable to the information Rev. Hunt has given in this little book. These three chapters are worth their weight in gold. The ideas expounded and championed are invaluable. Rev. Hunt is prob-

PROOF OF NATIONAL INTEREST

Attention of Organ Authorities from Many Quarters is Focused on Estey Factory in Brattleboro

DURING the past two months, many organists, organ builders and organ authorities have journeyed to Brattleboro to inspect the modern Estey diapason and reed chorus work, mixture work and general ensemble, based on our announced amalgamation of British and American methods, and special voices from other countries.

Among those who have come to the factory are:—

DR. G. W. ANDREWS, professor of organ, Oberlin College.
MR. G. O. LILLICH, professor of organ, Oberlin College.
MR. HARRY BANKS, professor of organ, Girard College.
MR. HENRY FRY, organist, St. Clements Church, Philadelphia.
MR. GEORGE MCCLAY, of Northwestern University.
DEAN PETER C. LUTKIN, of Northwestern University.
RICHARD O. WHITELEGG, of the Welte-Tripp Company.
MR. ALEXANDER MCCURDY, organist Second Presbyterian Church, Philadelphia.
MR. ERNEST WHITE, organist, St. James Church, Philadelphia.
CHAS. M. COURBOIN.
MR. WM. HAWKE, organist, St. Mark's Church, Philadelphia.
MR. EDWARD W. FLINT, author of "The Newberry Memorial Organ at Yale University."
MR. WILLIAM KING COVELL, of Harvard.
MR. EDWARD B. GAMMONS, organist St. Stephen's Church, Cohasset, Mass.
DEAN ROWLAND F. PHILBROOK, of Trinity Cathedral, Davenport, Iowa.
MR. WALTER EDWARD HOWE, of Andover, Mass.
MR. FRED T. SHORT, Our Lady of Angels Church, Brooklyn.
MR. WM. S. LARKIN, St. Joan of Arc, Jackson Heights, L. I.
MR. RAYMOND NOLD, Church of St. Mary the Virgin, New York City.
MR. HORACE WHITEHOUSE, Northwestern University, Evanston, Ill.
MR. HENRY F. SEIBERT, organist Town Hall, New York City.
MR. A. W. BRANT, Pittsburgh, Pa.
MR. ROLLO MAITLAND, Philadelphia.

Comments by these men are as follows:—

"The most beautiful and musical Diapasons I have ever heard."

"I have never heard such light and life in Diapasons before."

"The French trumpet is the finest chorus reed I have ever heard."

"I have never heard a Diapason chorus as brilliant, or in which every stop dovetails with every other, as in this. The mixture work seems to pour out of and over the chorus like a silver shower."

"It is what I have been waiting for,—magnificent."

"Do you notice how the spirit of a theme is brought out by this voice?"

"It was a revelation to us. I am sure it is a source of satisfaction to you to know that we are speaking with no uncertain enthusiasm for the fine work you are doing."

"The Diapason work is a great accomplishment. Very fine individually and combines to make a well-knit, brilliant, yet not aggressive ensemble. Such tonality carried out consistently throughout an entire organ should result in a full organ

effect which is comparable to the best work produced in Europe."

"The most absurd combinations are beautiful. Impossible to make an ugly one. Everything blends."

"The finest Diapasons I have ever heard."

"The idea of two separate flue choruses in the Great is new, and an improvement over anything yet done."

"I came with the idea that time and money would be wasted. My mind was made up. Let me assure you it has been a most pleasant and profitable visit. I am 1000% sold."

"You should have heard us talking on the way home. I met one of Joseph Clokey's pupils and got him so excited he didn't know what to do." (The organ examined was for Claremont College, Claremont, California, where Mr. Clokey heads the organ department.)

"Is it possible that this is just the Great?"

"The French Trumpet, as Cavaille-Coll makes it, is correct Swell reed tone,—indispensable—and your copy of it is so exact that there is no more difference between it and the original than there is between different notes of the original."

"Did you ever hear 16' Diapason tone like that before?"

"The finest full Great I have ever played."

"You have caught the real English full Great effect."

"Your reeds are very fine."

"That is the correct Tromba tone for Schulze Diapasons."

"The pedal Diapasons are magnificent. Such scales,—really outstanding."

In reply to the question, "Does this excell the best American work now being made?" one of the foremost authorities listed above replied, "Well, I should hope to say so."

Every conceivable test has been given this work. Individual stops have been played note by note, chord by chord from bass to treble, bass balanced against treble, stop against stop, chorus against chorus, reeds against flues, mixtures against both, and after the most rigid and severest of all, lasting in all for over three hours, one of these gentlemen was unable to criticise other than say, "I like this stop better than the other."

All attempts to shake the wind have failed. Single notes in the treble have been held, while bass chords in varying rhythm have been played on full organ, and the left arm dropped on two octaves of bass keys, without a tremor in the treble pipes. Yet an effective chest tremolo is readily obtained on MF. unenclosed stops.

Pistons have been subjected to severe, almost unfair tests, in the attempts to make them fail to bring on All the stops affected, ALL the way on or off. Such tests have invariably resulted in amazement at the speed and infallibility of our mechanism.

We could give many more examples of such tributes, but believe the above is sufficient to prove that Estey has taken a very careful and very long step ahead, and has introduced to America a standard of organ building far in advance of anything hitherto.

The entire Estey policy can be summed up by quoting from the letter just received from John Compton, the great English authority and builder, who writes: "In my opinion, the most successful results are to be obtained by a judicious and unprejudiced use of all that is best in every type of tone."

An Invitation to All Organists is Extended

Up to the middle of July an outstanding example of work will be playable at the factory and all are urged to hear it.
If You Are Touring in New England Make Your Trip by Way of Brattleboro

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ably England's most distinguished amateur organ expert. He has a laboratory of his own and has voiced some complete registers for certain famous American organs and organists. His book on organ registers is, in our opinion, second only to the Audsley dictionary. He is not restricted by elements of cost, shop practise, sales; he is concerned only with ideals. A man thus happily situated can teach the rest of us a very great deal.

He does not deal with theories of acoustics but rather with the forms and shapes of the different parts of pipes, and how to treat them in order to control quality of tone. His discussion of the Diapason and the Diapason Chorus is most interesting and convincing. Here we have a master artist talking about the things he is most keenly interested in; that combination always makes a book worth buying. Then too there is very emphatic, plain, practical help on the matter of tuning, should any reader want to learn to tune his own instrument.

If the reader decides to believe in the chapters on mechanism and ensemble, that is his affair; T.A.O. lends no endorsement either to antiquated mechanism or antiquated ensemble, for better things are known today. But if the reader finds even a tenth of the values the author has packed into his other three chapters, the book will be a great influence for good in our own land. What a relief to find a book that can talk about tone and really say something informative.

As a service to our readers, orders may be sent to Organ Interests Inc., 467 City Hall Station, New York. The book: 7 x 8½, 108 pages, line drawings in the back of the book, nicely bound. Price \$2.00 net, postpaid.

Music of the Month

A Digest of the Most Practical and Worthy Compositions by Composers of the Current Calendar List

FOR THOSE who may want to check up their own repertoire with the most timely lists of practical compositions, and follow, when occasion affords, the music calendar of the month. The usual abbreviations are used to indicate number of pages and grade of difficulty—easy or difficult, modified by moderately or very. Publisher and price are given where known. Readers will render valuable cooperation by securing any of these compositions through one of the publishers whose name and address is found in the Directory in the back of this magazine.

—MUSIC OF AUGUST—

August did its best to make up for the lack of July composers. Mr. H. Leroy Baumgartner has some half-dozen organ compositions and some superb anthems, the latter better representing his work today. The latest and undoubtedly best example of his organ work is *Idyll*, 9p. d. Gray, which has been used by some of our finest recitalists.

Mr. Pietro A. Yon's contribution to modern organ literature is of utmost importance and, happily, is fairly well recognized among recitalists. His compositions may all be obtained from J. Fischer & Bro., and most of them are Fischer publications. Again we mention but a few which we safely recommend to every organist. His two humorous pieces have not been surpassed: *Primitive Organ*, and *Suite Umoresca*. His finest melodies are *Echo*, and *Gesu Bambino*. The best of his rhythmic bits is the *Minuetto Antico e Musetta*—which is not difficult but needs an artist to do it justice on a concert program. His master-work is the *Sonata Prima*, written strictly in three-part counterpoint, and with a success that has not been equalled since Bach.

Dr. Ernest R. Kroeger is famous for an oriental flavor, in spite of the fact that he was born in St. Louis and has always conducted his activities there. Our favorite is the *Intermezzo*, 3p. me. Presser, 40c. The favorite with the general profession however is *Marche Pittoresque*, 8p. md. Schirmer, 1903, 75c. *Meditation E*, 2p. e. Presser, 1909, 30c, is a work any organist can try, even on limited technic.

Of all the compositions by Mr. Clifford Demarest we much prefer the *Pastorale Suite*, Gray, \$1.50; its four movements are all of them excellent and practical, and the whole Suite is so varied in mood that it can well be used complete on a recital program.

Mr. Carl F. Mueller has of late been supplying some of the more practical types of choral preludes, built upon hymntunes but treated in such a way that the average congregation can recognize the tune; the collection available at the moment does not represent his later works, so we mention two melody pieces: *Departing Day* (White-Smith) and *Song of Contentment* (Presser), both of which will be attractive in any church service.

Mr. Harry Benjamin Jepson's compositions have been used by most of our finest recitalists, but there are still many fine works that have not had their share of recital use. Most of them are difficult, some very difficult. One within reach of any good organist is the old *Wedding Song*, 6p. md. Schirmer, 1900, 75c, and it is genuinely musical in an easily understandable sense.

One of the recent composers of greatest promise is Mr. Joseph W. Clokey whose earliest organ publication seems to be the *Norwegian Village* published by Gray in 1920; his latest is the delightful suite, *Sketches from Nature*, published by Fischer in 1929. Anyone not afraid of work—the kind of work we all willingly spend on Bach or even Widor—should try the *Sketches from Nature*; the work will be registration and phrasing, rather than note-playing. Those wanting just a little work should take the *Woodland Idyll*. The former by Fischer, \$1.50; the latter by Gray, 75c.

Calendar

For Program Makers Who Take Thought of Appropriate Times and Seasons

—AUGUST BIRTHDAYS—

- 1—Bruno Huhn, London, Eng.
- 3—Tombelle, Paris, France, 1854.
- 6—H. Leroy Baumgartner, Rochester, Ind.
- 8—Pietro A. Yon, Settimo Vittone, Italy.
- 10—Dr. Ernest R. Kroeger, St. Louis, Mo.
- 12—Joseph Barnby, London, 1838.
- 12—Clifford Demarest, Tenaflly, N. J.
- 12—Carl F. Mueller, Sheboygan, Wisc.
- 13—Edwin Grasse, New York, N. Y.
- 13—Wm. T. Best, Carlisle, Eng., 1826.
- 16—Harry Benjamin Jepson, New Haven, Conn.
- 16—Gabriel Pierne, Metz, 1863.
- 18—Benjamin Godard, Paris, 1849.
- 22—Joseph Callaerts, Antwerp, Belg., 1838.
- 22—Debussy, St. Bermain, France, 1827.
- 22—Edward Silas, Amsterdam, 1827.
- 24—Theodore Dubois, Rosnay, France, 1837.
- 25—Leslie H. Frazee, St. John, Canada.
- 26—John Herman Loud, Weymouth, Mass.
- 28—Joseph W. Clokey, New Albany, Ind.

—OTHER EVENTS—

- 6—Transfiguration.
- 7—First Colonial Congress met in New York, 1765.
- 9—Edward VII crowned King of Great Britan, 1902.
- 11—Lowell Mason died, 1872.
- 12—Peace signed between U. S. and Spain, 1898.

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The American Organist

CL. SCOTT BUHRMAN, F.A.G.O. . . . Editor

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ORGAN IN THE CATHEDRAL AT PASSAU

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German Organs

Going to Church by Law, Making Diapasons out of Copper,
and Germany's Largest Organ at Passau

Fourth Article

By EMERSON RICHARDS



HAVE SAID that the churches are State controlled. Every person is required to pay an income tax assessment for the support of the church with which he is affiliated. Every one is supposed to be attached to some church. Withdrawal from the church requires a court procedure. The war and Russian

propaganda have, however, made serious inroads upon the church membership, so that since the war nearly two million communicants have withdrawn. Unquestionably this is having and will continue to have a very serious effect upon both church music and organ construction. New churches erected since the war are nearly always in the modernistic style and organ cases are giving way to grouping on the sound boards of the bare pipes in the form of columns, panels, or other modernistic figures. The case is wholly dispensed with.

An interesting departure from established practice is the use of copper pipes for the Diapasons. These pipes are polished and grouped in separate panels to form a color contrast with the tin or zinc pipes. The copper material has a very curious effect on the tone, giving it a rather bright, hard, horny character. As Henry Willis remarked, "I cannot say that I like the quality, but it certainly does make some difference."

In my previous article I mentioned that modern German builders were still producing organs similar in tone and design to those of the baroque period, as well as those of more modern tonality. A good illustration of this divergent tonal design

can be found in the two modern Steinmeyer organs in Memmingen, southwestern Bavaria. Memmingen itself is a town in which the baroque tradition is still very strong. The fine old Rathaus bears a very strong resemblance to northern Italian architecture. The Lutheran church is in the Gothic style and contains a 57-stop baroque type organ. This organ has electrical action, modern console, and was completed by Steinmeyer but a very short time ago.

Herr Steinmeyer felt that in this fifteenth-century church the older type of organ tone would be appropriate, and consequently he used the same scales and voicing methods common to Silbermann and his predecessors, such as we had found at Ottobern and Weingarten. He was very successful in recapturing the older type of tonal ensemble. The flue choruses dominated the organ, the mutations and mixtures taking the place of the reeds. The off-unison mutations such as the $2\frac{2}{3}'$, the $1\frac{3}{5}'$, the $1\frac{1}{3}'$, and the $1'$ when combined with suitable $8'$ stops give very charming color effects. The reeds voiced along the principles of the older builders were much too bright for my taste. The pressure was extremely low, only 3 inches, but the reeds did add considerable power to the ensemble.

Again we had an organ upon which polyphonic music could be satisfactorily interpreted with the same clarity and transparent ensemble that we had heard in the eighteenth-century organs I have previously described.

The new Catholic church in Memmingen is in the modernistic style, and here Herr Steinmeyer has gone to the other extreme in building a thoroughly modern organ. The ensemble is almost rugged in

its solidity. It is more like what we are accustomed to, and although considerably brighter than our ensembles, the harmonic development is not overdone. The Diapasons are much more like what we are accustomed to, voiced on the Geigen side. The reeds, while only on $3\frac{1}{2}$ inches, are really quite smooth and powerful. The Diapason chorus with mixtures voiced in the modern German manner dominated and provided the real power and symmetry of the ensemble. The soft stops are quite in the American manner, although there is more character to both the stopped and open flutes than is usual with us.

In the stoplist given herewith I have not disturbed the German spelling, as the translation is quite obvious, except to point out that "Töne" means tones or pipes, "fach" ranks, "schwellwerk" swell, and "General Crescendo als Walze" in the accessories refers to the roller crescendo. In Ger-

man organs the Register Crescendo is not actuated by a pedal as with us, but by a roller placed in the middle of the toe board. The Germans contend that by means of the roller device a much longer and more graduated crescendo is possible. Personally I was unable to manipulate this device so as to obtain a smooth crescendo at all unless both feet were taken from the pedal keys, because after exhausting the length of the foot it was necessary to raise the foot and again apply it to the roller to continue its motion.

On German organs the lowest manual is the Great, the second the Choir, the third the Swell, and the fourth the Solo. Even in this organ it is interesting to note how much upper work is included. Only nineteen of the forty-seven manual stops are of 8' pitch, while we have thirteen independent pedal voices in a 63-stop organ and only three manual borrows to the pedal. There is a very definite ensemble build-up, both on the manuals and of the whole organ.

These organs are designed to interpret music written for the organ. Germans do not need to compromise. When a German wishes to hear organ music he can listen to a real organ. When he wants to hear opera or symphonic music, there is an operahouse nearby and an orchestra just around the corner.

PASSAU

Our next objective was Passau. This necessitated a motor journey clear across Bavaria to the eastern frontier, stopping on the way at Oberammergau and Munich. Passau is picturesquely situated, partially upon a rocky tongue of land in the deep gorge formed by the junction of the Danube and the Inn, which here divides Germany and Austria. It is only about forty miles from Vienna. The town clings picturesquely to the steep hills rising abruptly from the river, while ancient castles frown down from the heights above. The older part of the town is situated on the peninsula, and is dominated by the cathedral, which was begun as a Gothic structure in 1407. The baroque nave was rebuilt in 1668 and the rich stucco decoration completed in 1686. It is the largest church in Bavaria, and while the decorations are quite ornate the style is not so good nor the detail so fine as that at Ottobern. The nave is very lofty and is flanked on either side by aisles of almost equal height.

The organ is the largest church organ in Germany, and consists of five divisions. The main organ is situated in the west gallery and consists of three sections—the Main Organ, the Epistel Organ, and the Evangelien Organ. The Epistel Organ and the Evangelien Organ are situated in the same gallery, to the left and right of the Main Organ, and speak into the aisles. The Echo Organ is placed over the ceiling of the nave and speaks

MEMMINGEN: CATHOLIC CHURCH

I. MANUAL C—a ³ 58 Töne	II. MANUAL C—a ⁴ 70 Töne, Schwellwerk
Grossprincipal 16'	Salicional 16'
Principal 8'	Hornprincipal 8'
Dulciana 8'	Aoline 8'
Gemshorn 8'	Vox coelestis 8'
Gamba 8'	Rohrgedeckt 8'
Gedeckt 8'	Fernflöte 8'
Harmonieflöte 8'	Fugara 4'
Oktav 4'	Cornettino 4' 4 fach
Spitzflöte 4'	Traversflöte 4'
Kleingedeckt 4'	Larigot 2' 2 fach
Superoktav 2'	Sifflöte 1'
Mixtur 2 2/3' 4-6 fach	Harmonica aetherea 2 2/3' 3 fach
Cornett 8' 5 fach	Krummhorn 8'
Trompete 16'	Kofpregal 4'
Tuba 8'	
Euphone 4'	
III. MANUAL C—a ⁴ 70 Töne, Schwellwerk	PEDAL C—f ¹ 30 Töne
Liebllich Gedeckt 16'	Principalbass 16'
Geigenprincipal 8'	Violonbass 16'
Viola 8'	Subbass 16'
Rohrflöte 8'	Quintbass 10 2/3'
Spitzflöte 8'	Oktavbass 8'
Unda maris 8'	Cello 8'
Praestant 4'	Choralbass 4'
Nachthorn 4'	Rauschpreife 2 2/3' 4 fach
Bachflöte 2'	Waldflöte 2'
Quintflöte 2 2/3'	Contrabombarde 32'
Terzflöte 1 3/5'	Posaune 16'
Septime 1 1/7'	Trompete 8'
Cymbel 1' 4 fach	Clarine 4'
Plein jeu 2 2/3' 5 fach	Zartbass 16' entlehnt
Bombarde 16'	Salicetbass 16' entlehnt
Feldtrompete 8'	Gedecktbas 8' entlehnt
Clairon 4'	

through an opening in the fourth bay. The Choir Organ is situated in the choir or chancel at the opposite end of the church from the Main Organ.

A five-manual electric console controls all five divisions. A second three-manual electric console controls the two divisions of the Choir Organ and the Echo Organ. This console is situated in the Choir. A third two-manual and pedal console is placed adjacent to the Epistel Organ. This console has pneumatic action. The Germans are a cautious people. The idea of the third console is that in case anything happens to the electric con-

soles, they still have a part of the organ under the control of the older and more familiar pneumatic action.

The first organs built in the Cathedral were the Epistel and the Evangelien Organs. Each organ had ten registers, completed about 1715 by Eggedacher, a famous organ builder of Passau, who also completed the Main Organ of 39 stops in 1733. The cases of the Epistel Organ were completed in 1718 by Josef Hartmann, the celebrated wood carver. The specification of the old organ is reproduced herewith.

As the cases of the Epistel and the Evangelien Organs are of the same general design as the Main Organ, it was easy to relocate them in the gallery, and by setting them on either side of the main case and centering them, facing the aisles, it was possible to make the whole of the case-work appear as one unit. The case itself is very ornate. All of the carved work is heavily gilded and the front pipes are of polished tin.

The Main Organ contains the main Great, Manual I, the main Choir, Manual II, and the main Swell, Manual III. The Solo division is in the Evangelien Organ, Manual IV. The Epistel Organ is divided into a secondary Great, playable from Manual I, and a secondary Swell, playable from Manual II. The Choir Organ is also divided into a Great division, playable from Manual III, and a Swell division, playable from Manual IV. Manual V is reserved for the Echo Organ.

Every stop is a straight register. There are no manual borrows of any description, and only two Pedal borrows—the 16' Quintaton and the 16' Stillgedeckt.

The organ, which has just been completed by Germany's most prominent modern builder, is the largest church organ in Germany, and from the standpoint of the number of stops and pipes is probably the largest organ in Europe. If, however, we consider wind-pressures and the actual dynamic intensity of the organ, unquestionably the Liverpool Cathedral organ is the larger. The size of an organ cannot always be definitely compared with that of another. The number of stops or even the number of pipes is not always a criterion. Wind pressures and scales must also be considered.

So at Passau a very efficient 10 h. p. blowing plant is sufficient to blow the entire west gallery organs. This is possible because none of the flue work is on wind of over 3½ inches, and only a few of the chorus reeds go as high as 10 inches. At Liverpool at least 50 h. p. is required, where much higher wind-pressures are used on some of the flue work, while most of the chorus reeds are on as much as 30 inches.

During the summer recitals are given daily at noon. We were just in time for the performance. In the absence of Otto Dunkelberg, who is reputed

THE OLD ORGAN

HAUPTWERK

Grosskoppel 16' ged. v. Holz*
Prinzipal 8' aus Zinn* im Prospekt
Bordon 8' aus Holz
Coppel 8' aus Holz
Salicet 8' aus Zinn
Oktav 4' aus Zinn
Fugara 4' aus Zinn
Quinte 2 2/3' aus Zinn
Superoktave 2' aus Zinn
Cymbel 2' 3 fach
Cornet 5 fach
Suaval 4' von c angefangen

UNDERWERK

Gamba 8' aus Zinn (in Bass und Diskant abgeteilt)
Coppel aus Eichenholz gedeckt
Prinzipal 4' aus Zinn
Flöte 4' aus Eichenholz gedeckt
Dolciano 4' aus Holz und Zinn
Oktave 2' aus Zinn
Quinte 1½' aus Zinn

OBERWERK

Prinzipal 8' v. Holz, bis g gedeckt, dann offen
Prinzipal 4' von Zinn, im Prospekt
Flöte 4' von Zinn gedeckt
Superoktave 2' von Zinn, spitzig
Flageolette 2' von Zinn, spitzig
Quinte 1 1/3' von Zinn, spitzig
Mixtur 4 fach
Cymbel 3 fach
Sesquialtera 2 fach

PEDAL

Infrabass 32' (Die tiefen 6 Töne aus Holz, die übrigen aus gutem Zinn im Prospekt)
Violon 16' aus Holz
Prinzipalbass 8' aus Holz
Violon 8' aus Holz
Subbass 8' aus Holz
Violoncello 8' aus Holz gedeckt
Oktavbass 4' aus Zinn
Quintbass 5 1/3' aus Holz
Quintbass 2 2/3' aus Zinn
Cornetbass 2' aus Zinn, 4 fach

*Holz—wood

*Zinn—tin

to be one of the finest of the younger German organists, his deputy gave a very acceptable recital. It was along the usual lines—Reger, Widor, and Riemschneider. Sitting in the nave, well toward the Choir, the full organ was very powerful, quite as much as the church could stand. The ensemble was very much more solid than any of the organs that we had heard up to this time. The forte is almost wholly a reed and mixture ensemble, brilliant, but with a somewhat hard tone. The Pedal was immense, quite the most powerful of any I have heard in a continental organ. Altogether the organ was much more like a good English organ than a traditional German ensemble.

Prior to the war, Herr Steinmeyer spent several years in the United States in association with some of our leading organ builders. While there is nothing imitative about his work, nevertheless American influence can very plainly be noticed when he sets out to build an organ along modern lines.

Upon ascending to the gallery, we noted that the ensemble is even darker and more rugged than when heard in the church. Space does not admit of a detailed analysis of the individual voices in the organ, but here are a few extracts from my notes:

PASSAU CATHEDRAL ORGAN

I. MANUAL C—c⁴

<i>Hauptorgel</i>	Mixtur 2' 7-9 fach
Principal 16'	Scharf 1 1/3' 3-4 fach
Bourdun 16'	Cymbel 1' 5 fach
Principal major 8'	Trompete 16'
Principal minor 8'	Tuba mirabilis 8'
Violoncello 8'	Euphone 8'
Gemshorn 8'	Corno 4'
Gedeckt 8'	
Flauto major 8'	<i>Epistelorgel</i>
Wienerflöe 8'	Bordun 16'
Oktav 4'	Principal 8'
Fugara 4'	Viola di Gamba 8'
Rohrgedeckt 4'	Dulciana 8'
Spitzflöte 4'	Gedeckt 8'
Oktav 2'	Harmonieflöte 8'
Superoktav 1'	Oktav 4'
Terz 3 1/5'	Rohrflöte 4'
Quinte 2 2/3'	Mixtur 2' 4-5 fach
Solokornett 8' 3-6 fach	Tromba 8'

II. MANUAL C—c⁵

<i>Hauptorgel Schwellwerk</i>	Clarinetten 8'
Rohrflöte 16'	Waldhorn 8'
Flötenprincipal 8'	Celesta
Viola major 8'	<i>Im besonderen Schwellwerk</i>
Zartgeige 8'	Echobordun 8'
Dolce 8'	Vox humana 8'
Bordun 8'	
Quintatön 8'	<i>Epistelorgel Schwellwerk</i>
Doppelflöte 8'	Quintatön 16'
Flauto amabile 8'	Geigenprincipal 8'
Unda maris 8'	Salicet 8'
Oktav 4'	Vox angelica 8'
Viola d'amour 4'	Kleingedeckt 8'
Zartflöte 4'	Soloflöte 8'
Violine 2'	Fugara 4'
Quinte 2 2/3'	Traversflöte 4'
Kornettino 4' 4 fach	Kornett-Mixtur 2 2/3'
Sesquialter 2 2/3' 2 fach	4 fach
Echomixtur 2 2/3'	Oboe 8'
3-6 fach	
Fagott 16'	

III. MANUAL

<i>Kauptorgel C—c⁵</i>	Superquinte 1 1/3'
<i>Schwellwerk</i>	Septime 1 1/7'
Stillgedeckt 16'	Grossmixtur 2 2/3'
Gamba 16'	5-7 fach
Stentorphon 8'	Larigot 2' 2 fach
Prestant 8'	Cymbel 1/2' 4 fach
Viola alta 8'	Bombarde 16'
Aeoline 8'	Feldtrompe 8'
Vox coelestis 8'	Solo-Horn 8'
Gemshorn 8'	Oboe 8'
Tibia clausa 8'	Clairon 4'
Nachthorn 8'	<i>Chororgel C—c⁴</i>
Lieblighgedeckt 8'	Quintade 16'
Jubalflöte 8'	Principal 8'
Philomela 8'	Violflöte 8'
Principal 4'	Rohrflöte 8'
Violine 4'	Oktav 4'
Quintatön 4'	Spitzflöte 4'
Traversflöte 4'	Rauschquinte 2 2/3'
Piccolo 2'	2 fach
Siffelöte 1'	Mixtur 2' 5-7 fach
Spitzquinte 2 2/3'	Cymbel 1/2' 3 fach
Terzflöte 1 3/5'	Trompete 16'

IV. MANUAL

<i>Evangelienorgel C—c⁵</i>	Tuba magna 16'
<i>Schwellwerk</i>	Cornopean 8'
Nachthorn 16'	Saxophon 8'
Grossprincipal 8'	Trompette harmonique 4'
Keraulophon 8'	<i>Chororgel C—c⁴</i>
Holzgeige 8'	<i>Schwellwerk</i>
Salicet 8'	Gemshorn 8'
Rohrgedeckt 8'	Nachthorngedeckt 8'
Biffara 8'	Principal 4'
Oktav 4'	Blockflöte 4'
Violine 4'	Oktav 2'
Aeolsharfe 4' 2 fach	Rohrflöte 2'
Gemshorn 4'	Nachthorn 1'
Rohrflöte 4'	Nasat 2 2/3'
Flageolet 2'	Sesquialter 2 2/3' 2 fach
Quinte 5 1/3'	Scharf 1' 3-4 fach
Tertian 3 1/5'	Rankett 16'
Nasard 2 2/3'	Krummhorn 8'
Septime 2 2/7'	Vox humana 8'
Fourniture 1 1/3' 6 fach	

GREAT ORGAN, MANUAL I

No. 1 Diapason, very bright and not very big.

No. 2, much like our own.

The 16', the two 8's and the Octave, build up to much bigger volume than would be expected, and with the Cornet and Mixture makes a powerful flue ensemble.

The Solo Cornet is very good. Can be used as a solo stop and when so employed has the effect of a smooth reed.

The Gedeckts are masterly.

All of the flues are excellent. Steinmeyer certainly excels in this type of voicing.

The Great reeds are very bright. Even the Tuba is only a big trumpet.

All of the Great Organ is on 3½" wind, with the exception of the Tuba.

THE CHOIR, MANUAL II

The strings are quite keen.

The Bourdon is really quite bright, almost sparkles.

Unda Maris is luscious.

The soft stops in this division are really very lovely.

The Octave is big and dominating. In a measure this seems to be the source from which Steinmeyer gets the power for his full organ.

THE SWELL, MANUAL III

The Swell reeds are very splashy.

The Swell mixtures are almost silvery in quality.

The Stentorphone is like our regular Diapasons.

The Prestant has a singing quality that is charming.

The Gamba 16' is good.

The Swell strings are imitative, but delicate.

The Tibia is very reminiscent of our own.

The Nachthorn has a delightful quality.

The Jubalfute has double mouths placed on adjacent sides of the pipe.

The full Swell is very bright.

The power is largely in the Gross Mixture.

The build-up is really very fine up to the reeds.

I do not care for the Swell reed chorus. This is not Steinmeyer's fault. When allowed to use high pressures as at Trondhjem Cathedral (Norway), Steinmeyer can do a very good job of reed voicing. Here the organ "experts" were at fault.

V. MANUAL C—c⁵

<i>Fernorgel Schwellwerk</i>	Hohlflöte 4'
Salicional 16'	Octavin 2'
Principal 8'	Progressiv-Harmonika
Viola 8'	2 2/3' 3-5 fach
Viola celeste 8'	Trompete 8'
Rohrgerecht 8'	Vox humana 8'
Flûte harmonique 8'	Grosse Glocken E—g'
Geigenprincipal 4'	

THE EVANGELIEN ORGAN

The Evangelien Organ is not designed along the traditional lines of our Solo Organs, as will be noted from the specification, but it is capable of some very interesting synthetic effects when the mutation ranks are used in solo combinations.

The Holzgeige is a keen wood string.

The reeds are on 10" wind—I understand the highest in Germany. Again they are powerful, bright trumpets.

THE EPISTEL ORGAN

The ensemble of the Epistel Organ is very much like that of a good organ at home. While there is individuality in the various voices, they all have the quality of uniting with each other. Thus I found that the Principal, which was very much like a Geigen, could be turned into a rather round Diapason by adding the Gedeckt.

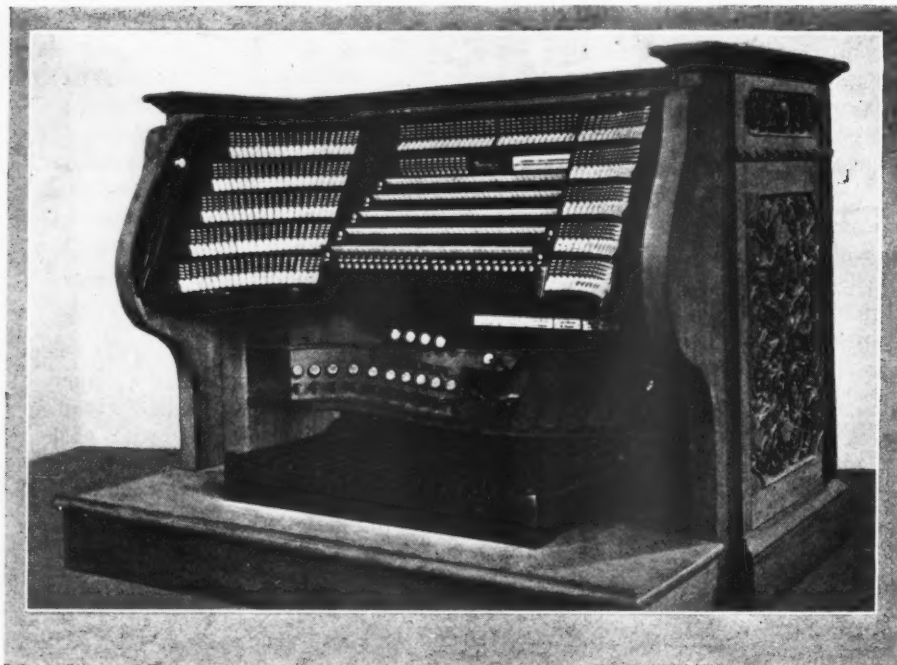
The Echo Organ is very charming in a dreamy, far-away effect. The time lag, however, is quite noticeable.

THE PEDAL

The Pedal Organ, as I have already noted, is extremely powerful.

PEDAL C—g¹

<i>Hauptorgel</i>	<i>Epistelorgel</i>
Kontra-Principalbass 32'	Kontrabass 16'
Untersatz 32'	Subbass 16'
Majorbass 16'	Oktavbass 8'
Violon 16'	Violon 8'
Harmonikabass 16'	Posaune 16'
Subbass 16'	Echobass 16'
Flötbass 16'	tr. aus Nr. 60
Principalbass 8'	<i>Evangelienorgel</i>
Oktavbass 8'	Principalbass 16'
Violoncello 8'	Subbass 16'
Salicetbass 8'	Offenbass 8'
Gedecktbass 8'	Principal 16'
Choralbass 4'	Subbass 16'
Flötbass 4'	Oktav 8'
Querflöte 2'	Gedeckt 8'
Quintbass 10 2/3'	Oktav 4'
Terz 6 2/5'	Sifflöte 2'
Quinte 5 1/3'	Rauschquinte 2 2/4 fach
Septime 4 4/7'	Posaune 16'
Mixturbass 4' 5 fach	Dulcian 16'
Kornettbass 3 1/5' 4 fach	Trompete 8'
Kontrabombarde 32'	Kornett 2'
Posaune 16'	<i>Fernorgel</i>
Trompete 8'	Kontrabass 16'
Pedalclarine 4'	Subbass 16'
Zartbass 16'	Principal 8'
tr. aus Nr. 70	Posaune 16'



IN PASSAU CATHEDRAL

The wide roller-crescendo is for the full organ Register Crescendo while the narrower one is a Register Crescendo for the Pedal Organ alone. Notice the system of stop-control, which will be explained in a later article.

The metal 32' on only $3\frac{1}{2}$ " wind is good.

The Major Bass is quite stringy.

The flue build-up is most excellent.

The reeds, although on light wind, are astonishingly powerful.

The Kontra Bombarde is very brassy and not particularly dignified.

THE CHANCEL ORGAN

The Chancel or Choir Organ is, in reality, a two-manual organ of entirely independent design. It is what Steinmeyer calls his "Baroque" Organ, in imitation of the older German style such as we found at Ottobeuren.

The ensemble is bright and clear.

The individual effects are very delicate and singing.

The upper work melts into the foundation in a manner that gives the effect of but a single tone.

Almost endlessly interesting and lovely soft effects are possible by combining the individual harmonics with the unison registers.

In the quieter passages, this organ has a star-like shimmer, almost ethereal in its loveliness.

The Cymbel has quite the effect of gongs.

The reeds are very thin but have a certain old-world charm that is most intriguing.

These scattered notes can hardly give an adequate idea of this great organ, certainly the finest modern church organ in Germany. But it records my impressions of the moment, and upon reflection

I still feel that Herr Steinmeyer has preserved the best of the German traditions in this magnificent instrument. Of course, I do not mean to imply that the organ is perfect. Unquestionably, if left to himself, Steinmeyer would have improved the reed choruses. He is quite familiar with the Willis reeds and has used this type of voicing, where permitted to do so. As it stands, however, the flue-work is so fine that the reeds become a secondary matter.

The result is an ability to play organ music with far better effect than can be possible with organs that are dominated by powerful, smooth reeds. There are a flexibility and a lucidity that makes the interpretation of true organ music possible.

Our examination of the organ was greatly facilitated by the very kindly and genial Domkapellmeister Herr Hans Kühberger. He gave us several hours of his time and we had every opportunity to examine the organ both tonally and physically. It was with real regret that we parted from the organ and its guardian, but time is an imperious taskmaster and Nuremberg was still a formidable distance away.

So hugging close to the Danube as it slipped through the hills of eastern Germany, we turned our faces northwest through Regensburg, that most medieval of all German cities, and finally, at midnight, found ourselves welcomed in a luxurious suite at Nuremberg's principal hotel.

Again I was set to thinking. The contrast between Weingarten and Passau! Certainly Ger-

many lives with the past but not in the past. From whence comes the energy that within six years after the war this small, out of the way German provincial town could find the courage and the means to create this work of art? No matter what may be the political outlook of Germany, one thing is certain—she has no intention of abandoning her musical culture.

Perhaps it was best summed up by a German who, with his friends and family, shared the same

table with us in a great German beergarden in Munich. Fully fifteen hundred people were dining and drinking to the strains of a very excellent band. Suddenly it began to play a popular waltz song. Almost instantly everybody was standing on their chairs singing and swinging to the rhythm of the waltz. As it concluded, the stranger turned to me and with a laugh said, "Well, we haven't any money, but we *have* our music."

(To be continued)

Process—or Product?

By WALTER LINDSAY

*"And everyone will say,
As you walk your mystic way,
'If this young man expresses himself in terms too
deep for me,
Why what a most particularly deep young man
this deep young man must be.'"*

—PATIENCE, ACT I.



I HAVE READ with interest—I fear it would be unkind to say, with amusement—Prof. Bacon's criticism of the article on Modernistic Music which I contributed to the October number of THE AMERICAN ORGANIST; and I beg to thank the Editor for the opportunity to add something to what I wrote at that time.

I can honestly say that I am gratified at the notice taken of my article by Prof. Bacon: he is a person of recognized standing, and there is a certain distinction in having him discuss my work. At the same time, I must confess that I am disappointed. Not because the Professor does not agree with me: when I wrote the article it was not so much to convince anybody in particular, as it was with the idea that I might provoke other folks to a discussion of the subject; and in this I seem to have succeeded, for it strikes me that Prof. Bacon is about as thoroughly provoked as anybody I have ever seen.

But I am disappointed because I appear not to have made my meaning clear. While not a writer by profession, I have always considered that I could command a fair line of ordinary every day, twelfth-grade English. But it has failed me this time; for I thought I was talking about one thing, and I have given Prof. Bacon the impression that I was discussing something else. It is as though Dr. Einstein were to deliver a lecture, explaining his theory of relativity, only to find at the end that the audience had had the notion all along that he was describing the Battle of Bunker Hill!

Or put it this way: Prof. Bacon in his review keeps discussing processes, and doesn't seem to have noticed that my article was concerned almost altogether with products.

But a truce to airy persiflage—have patience, good people, and I'll try to take up such loose ends as Prof. Bacon has mentioned. He says: "First of all, one cannot help wondering what the author's definition of music is." That's rather a large order for one issue, but such answer as I can make, you shall command. To my notion, the best all-round definition of music is this: "Music is the Art of Thinking in Tones." Not thinking *about* tones, mind you, but thinking *in* tones. This covers almost everything. The composer's ideas may be pleasant or unpleasant, chiefly emotional or chiefly intellectual, simple or complicated, yes, even refined or vulgar—the point is, that there must be some evidence that the composer has been thinking in terms of tone, and not just stringing tones together without any thought back of them, nor even merely trying experiments—thinking about tone. I think that's a fairly good definition, and it isn't original with me, either, so I have no parental prejudice in its favor.

In the fourth paragraph, referring to the question as to whether music sounds ugly to us or not, Prof. Bacon reminds us that what sounds unpleasant to us now may sound pleasant at some future time; and continues: "Here we have the very nub of the whole problem, as well as the key to its solution." The original statement is absolutely true: we have all experienced that progress in appreciation whereby we find certain effects pleasant, which were formerly disagreeable. But so far from being the nub of the problem, this hasn't the least thing in the world to do with it. The question isn't whether certain harmonic, melodic, or color effects sound sweet or sour—the question is: "Is the finished work that the composer builds up out of these elements interesting or dull?"

Then in the next paragraph the proposition is made, with reference to certain specific composers,

that our ideas concerning the beauty of their music have changed, as we grew accustomed to it. This is as absolutely true as the former remark—and just as much beside the purpose. Speaking for myself (since I am used as a sample) I can say that there was a time when Strauss, in particular, annoyed me very much indeed. Now, I consider him one of the giants. But please note: I say he “annoyed” me—I don’t say he bored me! I never complained that he lacked ideas, but just that his ideas didn’t suit me. Today, I’ve come round to the point where I enjoy them. But they’re the same ideas that I recognized—and disliked—right at the start. Strauss often seemed queer—he was never dull.

Reference is made to Mr. Calvocoressi’s statement, that “the human ear is susceptible of education.” This again is perfectly true, though I would hardly classify it as news. And again (I hate to repeat the same thing over and over, but if the other fellow keeps on saying “two and two,” you’ve got to say “four”)—again, this has no bearing. If there’s something in the music, any intelligent auditor, who has developed the technic of listening to a fair degree, will be able to find it, after two or three hearings. But if there’s nothing in the music, why then the same listener will be able to discover that fact, too.

By the way, there’s a screw loose somewhere in a quotation from my article, that I’d like to tighten up, as we pass by. I am quoted as saying that I like a composer’s ideas to be sufficiently definite to be grasped as an “innovation” on the part of the composer. Heaven forbid! Whether Professor Bacon was wrong, or whether the compositor mussed it up, I don’t know; but what I said was not innovation, but invention.

Now about that list of themes, running from the B Minor Mass to Dixie. While the list is well spoken of, exception is taken to the omission of modern material. It might be said, that if I was collecting striking themes, and failed to include any modern names, the inference was almost painfully obvious. But that was, honestly, not my notion. It’s only natural to suppose that there would be a lot more good themes in the music of the last two hundred years than in that of the last twenty—it’s a case of volume for volume.

A little further along, the Professor says that the mistake has been made of judging modern music harshly because it does not conform to the “rules of the game,” as developed during the past couple of centuries. No doubt that mistake has been made—but not by me. And it is paragraphs like this that make me feel with a sort of despair that I did not convey my meaning at all, when I wrote my recent article. I struggled till I was blue in the face to make clear that I was not interested in rules, or systems, or anything of the sort, but only in results. We are told that when the late Dr. Farnam was shown some new device on a console, he always

asked one question: “Does it work?” And that’s the way with the new musical system (I beg pardon, systems: their name is Legion, for they are many) do they work? Do the composers, using these systems, produce music that compares in interest, I won’t say with Bach or Wagner, but with Tchaikowsky or Weber? If so, they’ve proved their case; there’s nothing more to be said.

But forgive me if I ask you to take a little dive into the past. At the beginning of the seventeenth century there occurred a revolution in music, not less startling than that through which we are passing today. The old polyphonic style was attacked and overthrown, and a novelty, the use of solo voice with a simple accompaniment, took its place. The experiment was a success, and a new conception of music came into being. But Galilei, Caccini, Peri, and the rest of the enthusiasts who worked this miracle, while they were strong on reasoning “about” music, don’t seem to have had much actual specific musical gift. Their labors were of the utmost importance, and of the greatest benefit, as experiments; but there wasn’t, as far as I can see, much real musical interest in their compositions. I have never heard any of them performed; but from what I have seen of them in print they appear to have been pretty feeble.

Not long after this, along came a real composer, the great Monteverde; he took the theories and formulas that they had evolved by sheer thinking, and using these means he produced works that were not only revolutionary in theory, but enormously valuable for the sheer strength of the musical ideas they contained. Even today, after three hundred years, we can still listen to his music with pleasure. I remember hearing Julia Culp sing at a symphony concert the lament, “O Teseo mio,” from his opera of “Arianna,” and recall the wave of enthusiasm that swept the house at the close.

Now I can’t help feeling that something of the same kind is taking place today. There is a lot of ingenious thinking “about” music; and numerous works are being composed according to the various theories and notions of the reforming element in our musical world. All this is right, proper, and necessary. But the fact remains that (not all, but) a great proportion of what is being written is altogether experimental; as a contribution to what we might call musical mechanics it is highly valuable—as actual music, it is too often weary, flat and unprofitable.

Very likely this can’t be helped. When a flier is trying a new style aeroplane, he is more concerned with finding out whether it will fly at all, than he is with knowing exactly where he is going to go in it. And not only must these pieces be written, experimentally, but they must, I suppose, be tried out on the audiences, experimentally; there must be some chance to find out how they get across. But the audiences can hardly be expected to pro-

claim that each of these experimental pieces is a source of pure joy, or even that they are all very interesting. The pathological laboratories keep numbers of guinea-pigs for experiment, and the guinea-pigs are inoculated with the germs of all sorts of ailments, from sleeping sickness to clergyman's sore throat, for all I know. Now we in the audience are in the same boat as the guinea-pigs; we are being experimented on with something new, to see how it works. But you can't expect the guinea-pigs to be very enthusiastic about it—and it's a little hard if they are not even to be allowed to squeal when it hurts!

I see no evidence that the Monteverde of our time—the great composer who is to use the knowledge accumulated by these experiments, in the composition of notable and striking works—is with us yet. He may or may not be right around the corner: but believe me, when once he does turn the corner and come marching along the street, nobody will cheer louder, or toss his hat higher, than little I.

But to return to Prof. Bacon's review. He takes up the matter of harmony, particularly the fact that the distinction between consonance and dissonance is being done away with; and calls attention to the fact that our modern composers have developed a system of complete harmonic freedom, in which the idea of a more or less fixed "centre," and the device of "excursion and return," are not needed. Certainly, the composer has a right to cast his harmony in this form if he wishes: but if the result as heard in performance is judged monotonous, he mustn't complain. There is no advertising device more common nor more effective than that of printing the emphatic words in red ink; but if you print your whole poster in red ink, there's no more emphasis on any part of it than if it were all in black.

The Professor then draws a parallel between the old and new harmony, on one hand, and the horse and the auto on the other. The auto having been invented, has largely superseded the horse: why should not the new harmony supersede the old? The answer fairly leaps to the mind: the auto is not only different from the horse, but manifestly better—the new harmony is different from the old, but that it is better remains to be proved—it is just the question we are debating about. The Professor's parable has one leg longer than it really ought to be, as the old song puts it.

The Emotional Element: I quote: "Where in heaven's name did Mr. Lindsay dig up a definition of music which included, as a necessary factor or ingredient, the element of emotion?" Well, among other people, I got it from a certain Professor Bacon, who, in this very review of his that I have been talking about, says this—I quote again: "The function of Art, on the other hand, in contrast to language, is to reflect or give expression to, by some

medium or vehicle of communication which is mutually understood, human feeling, or emotion, or experience—in other words, to mirror human life itself. Art may be called that dynamic, that mysterious incentive which compels man to express, through some common medium, those feelings and emotions which apparently transcend the powers of mere human verbal utterance." Truth compels me to say, that this is put a little more sweepingly than I would have done it; but at any rate, that's Prof. Bacon's idea of the place of emotion in music. Need I say more?

Concerning the lack of emotion in modern music, I am asked, who are the composers who "deny that music can have any emotional effect at all"? Well, here I must confess that I can't quote chapter and verse. I have seen statements in music books and articles to that effect; and undoubtedly there is a strong impression that way among musical people. If I am wrong, I beg pardon of all and sundry, though I may say in passing that after a long course of modern music I have never observed any audience who gave evidence of being "lifted out of their seats" by their emotions, as Prof. Bacon puts it; though I have often seen listeners lifted out of the house entirely—gathering up their wraps and quitting when the piece was only half over.

Further on, the remark is made that "a glimpse back into musical history reveals the perfectly obvious fact that every generation has been cursed by a surfeit of composers who had completely mastered the technic of their times, but who had absolutely no message, either for their own generation or for posterity." Just so, that makes it unanimous. For if Prof. Bacon will look on page 600 of the October issue of *THE AMERICAN ORGANIST*, he will find in this article of mine which he is—well, we'll say, reviewing—he will find the statement that "we know for a fact that there have been millions of conservatively written pieces that were as dead as a stuffed hippopotamus, whereas the ones that really amounted to something, and have survived, are comparatively few." I can't agree with my reviewer more thoroughly than that, I think.

Then, in the concluding part of his review, the Professor, commenting on my remark that it makes no difference what idiom the composer uses, so long as he says something in it, suggests that we substitute the word "language" for "idiom," and then asks who is to decide whether the composer is saying something or not. But you can't substitute "language" for "idiom," because they don't mean the same thing at all. If a man talks to me in Chinese, I have no way of judging whether he is saying anything or merely gabbling—he uses an unfamiliar language. But if he talks English, even though he may use an unfamiliar "idiom," I can at least tell whether he is expressing some thought or only stringing words together at random, though I grant you that I may not get a perfectly clear

idea of what he is saying. Now music is often called a universal language, and while the expression is hackneyed, it contains a very solid truth. There is no "foreign language" in music—there are no unfamiliar words, no sounds that mean one thing to me and another to you. The material is for all practical purposes everywhere the same: high and low notes, soft and loud sounds, quick and slow movement, and the various kind of tone color. The most modernistic composer in the world cannot write in a language that is unfamiliar to me, though he can and does use unfamiliar idioms. And just as I am able, if I listen to a man talking English, but using unfamiliar idioms, to decide whether he is talking sense or gibberish, just so, when I listen to a composer who is using my language—that of tones—but employing unusual idioms, I am able to say, "Sir, I don't understand you very well, but I see you have something to say," or, on the other hand, "You talk very well, young man, but as for ideas, you haven't an earthly!"

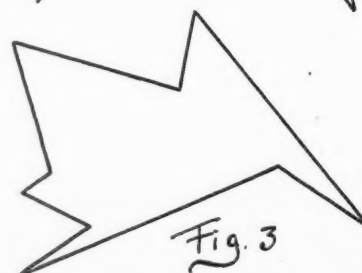
At this point my brother-in-law interposes with the remark, that while he agrees with my standpoint, he can't help seeing what will be regarded as a weak point in my case. It may be that because I don't enjoy a certain composition, I therefore consider it lacking in ideas. Well, let me put it this way: the flavor of sweet potatoes is intensely disagreeable to me; I actually can't see how anyone can like them. But I don't on that account say that they are tasteless, or even that the flavor is bad—I am willing to admit that there is a defect in my appreciation of them. But if somebody brings me a dish of fried sawdust, I naturally say that there's nothing to it; and if it is pointed out to me what a piquant sauce is poured over it, and how it is garnished with sprigs of parsley and little cubes of carrot, I still insist that it's no good, and my judgment is quite independent of my personal dislike for the flavor of sawdust.

Here are three drawings. The first consists of five points, symmetrically disposed. This is the wellknown five-pointed star—the "mullet" of heraldry—and is an original idea. It seems odd to say that, we are so used to it: but it is certainly true that sometime, somewhere, somehow, somebody drew this figure for the first time. He may have gotten the notion from the petals of a flower; but at any rate, a designer once upon a time crystallized it into a design, and after centuries of use it is still one of our most popular decorative units.

Figure 2 is somewhat similar, but less regular; two of the points have been lengthened; it is not so perfectly symmetrical as Figure 1, not so good, perhaps; but it is still recognizable as a coherent design—it is a thought expressed by means of five points.

Figure 3 is also made up of five points, but I defy the face of clay to say that it bears any evidence

of design, or reflects any thought. It is simply a haphazard arrangement of lines, enclosing a space of no definite shape, and might have been drawn by any child old enough to hold a pencil and a ruler.



Now if we take one of the lateral points of Figure 1, for instance, and pull it out longer, or push it in and make it stubbier, we feel at once that there's something askew; the design loses not only in beauty, but in coherence and character. The same is true of Figure 2; it is less regular than Figure 1, to begin with; but for all that, you can't tamper very much with the shape of it, without giving it an uncomfortable look.

But when you come to Figure 3, the case is different. You can shorten or lengthen the sides, push and pull at the angles to your heart's content, and the result will not be any worse than it is now; it's

utterly incoherent as it stands, and it can't become any more so by tinkering with it. And note also: you might print it in blue or green ink; you might draw cute little curlycues at all the corners, and it would still be just as foolish as ever.

This therefore is the argument: what we have always considered the real "live" compositions of the older school were invariably built on coherent ideas; these were not necessarily "regular," but they were of such a nature that we felt instinctively that they represented a musical thought, and that if the *contour were changed very much the thought, the idea, would be lost in the process. Precisely the same thing is true with many of the more vital compositions of the new school: but the radical difference is, that these coherent ideas don't seem to be considered a prime necessity by the present-day composer; he may have them, or he may not—in either case we are asked to give the music serious consideration, because it employs some new device of harmony, some new scale system, some bizarre effect of timbre. There is no more general complaint with regard to the new music than the one I mentioned in the previous article, namely, that (paralleling Figure 3, above) the composer might have used almost any other notes, and the piece would have sounded quite as sensible, and in fact would not have sounded so very different!

And in presenting the basic material of one of these modernistic works we may employ all the marvelous color effects that are possible with the modern orchestra or organ; we may startle the ear with the most hair-raising dynamic contrasts, and so forth: these are the green ink and the twirls on the corners with which we proposed to decorate our Figure 3; these are the sprigs of parsley and the little cubes of carrot with which we garnished our dish—but when we cut into it, we find that it's only fried sawdust, after all. I must be understood to be speaking generally—I have to say it again. There are many and honorable exceptions. But taking it by and large, the impression we get from listening to modern music, and from reading about it (as in this review of Prof. Bacon's), is that its advocates are so taken up with the process, that they forget the importance of the product: they are like a cook, who stands gazing entranced at the ingenious mechanism of his new meat-chopper, and forgets that what the customers are really interested in is the Hamburg steak.

I have no great faith in the universal popularity of the highest class music. I think most people are quite capable of appreciating it, but that they don't want to bother themselves with listening attentively, and so they fall back on music that is not necessarily bad, but that doesn't strain the brain

*I am not losing sight of the changes that take place in the themes of a symphony, for instance, as they are developed in the course of a movement.

very much. But leaving the general public out of the question, there remains a very large "musical public," made up of those who are accustomed to listening with attention, who have a good general understanding of music, and who are almost pathetically anxious to see on our programs some pieces which shall be both new and good. But what is the reaction of this distinctly musical public to the new works, as a rule? Do they look forward to them with eager anticipation, and remember them with delight? They do not. They see them looming on the horizon, with apprehension, and listen to them with boredom. I suppose, roughly speaking, our modernistic friends have been at it for about twenty or twenty-five years. Now if a school of art arises, and has an inning of a quarter of a century, during which it addresses itself not just to the indifferent multitude, but to a musically inclined public who are ready and waiting to be pleased—if after all these years, that school of art is still able to appeal only to a small circle of the initiated, an "inner brotherhood," as it were, here and there, then I say point blank that that school of art has something the matter with it. I am not now finding fault with the theories themselves: but if the pieces which are turned out on these theories had any real vitality the musical world would have found it out long before this. It's idle to say that all the innovators had the same row to hoe: no such thing. A few of them did. But Beethoven, while he suffered at the hands of the critics, was popular in performance. Wagner was all that was bad to the critics; but even here in America, and sixty years ago, people were subscribing money to help build the Wagner theater at Bayreuth. Let a composer arise who shall, while using modern idioms, display even a fraction of the sheer inventive power of either of these, and as far as he is concerned, there won't be any problem of Modernistic Music.

Lastly and to conclude: I have not taken up every point in Prof. Bacon's article; for I didn't want to make this so long that everybody would be scared off from reading it. Still, I have hit the high spots, I think; and although this is a matter on which I am not ashamed to say I feel very keenly, still I have tried to sail on an even keel. But as I have been reading and re-reading Prof. Bacon's review, I have been irresistibly reminded of a passage in Alice in Wonderland. All good "Alice-ers" will remember how she encountered the large blue caterpillar, who was sitting on the top of a mushroom, and smoking a hookah; and how, after some not very satisfactory conversation, she turned away.

"Come back," the Caterpillar called after her. "I've something important to say!"

"This sounded promising, certainly. Alice turned and came back again.

"Keep your temper," said the Caterpillar."

The Organ

Dr. Barnes' Comments

—TUNING AND SERVICING—

IHAD SUPPOSED that every organist knew the necessity for fairly regular tuning and servicing of the organ he plays. Doubtless he does, but it is sometimes another matter to persuade the church authorities of this necessity. A service man has asked me to write an exposition of this subject, not primarily with the idea of benefit to service men, but for the ultimate benefit of the church.

It is customary with many organ manufacturers to include six months or a year's free service after a new organ has been installed. It is thought that by this practise most of the little mechanical troubles and difficulties that may occur in almost any new organ will have been discovered during this period and can be ironed out and corrected at no additional expense to the church. Of course this service must have been included in the original purchase price of the organ, or how can the builder stay in business?

This sometimes has the unfortunate effect of getting the church out of the notion of paying anything for tuning and service, and when the free service period is up it is something of a jolt to receive a bill for work of this kind. This scarcely seems reasonable, as nearly all church officials drive automobiles and they are fairly used to the thought that their cars must be more or less regularly greased and serviced. They have grown to take this for granted, with a fairly simple mechanism such as an automobile. How much more necessary should it be with a much more highly complicated machine, made of delicate materials such as leather and wood, to be given some attention occasionally. On the matter of tuning, it is hard to generalize, because there is so much variation in the way organs stay in tune.



*Under the
Editorship of*

**William H.
Barnes,
Mus. Doc.**

We will assume that, given ideal conditions—which would be uniform temperature and humidity, and entire freedom from dust and dirt—an organ should stay in tune indefinitely. For aside from these three factors there is nothing to cause it to get out of tune by playing it, as in a percussion instrument like the piano, where any athletic performer can raise havoc with the unisons by an hour's good pounding.

Unfortunately these three factors can only be partially controlled. Extremes of dampness and dryness especially effect the pitch of wood pipes, as well as cause trouble with other wooden portions of the organ. No one has yet devised a varnish or shellac that will cause lumber to be impervious to prolonged dampness or dryness. Until this is accomplished, radical atmospheric changes will adversely affect organs. Temperature is a much more disturbing factor in causing an organ to become out of tune than it is with a piano for example. The pipes of an organ are not all affected in the same manner by temperature changes (some to a greater extent than others) so that the organ must be retuned for any material change in temperature conditions, if for no other reason. It does not do any real harm to the organ to have the church cold during the week in winter time, providing it is warmed up sufficiently in advance of being used on Sunday so that all the portions are brought back to the temperature at which they were tuned. Heaters are some-

times required in organ chambers to accomplish this, or else the percussions cannot be used, as they are little affected by cold, but the pipe work will be considerably flat until warmed up to the tuning temperature.

The chief enemy of reed pipes is dirt of any kind. Modern reeds, especially chorus reeds, stay in tune just as well as the flue pipes, if kept clean. This was emphatically not true of old low-pressure reeds. Some of these required tuning every week, before they were even passable for use Sunday morning. They would scarcely stay in tune while the tuner was actually tuning them. The modern thick tongue, and heavy, close fitting tuning wire, with which all good chorus reeds are fitted today, enable them to vie with the Diapasons for standing in tune.

It is reasonable to state that it will depend largely on the temperature and atmospheric conditions, and freedom from dirt and dust and also on the builder of the reeds, how often the organ should be tuned. If any or all of these conditions are very bad, the organ must be tuned frequently, (at least once a month) to make it even fairly comfortable to listen to. If there are old reeds, every week may not be too often for them. On the other hand, where these conditions are all reasonably good, two months is often enough, especially where the reeds are of the well-made, higher-pressure, modern variety. This is as often as I find it necessary to do any tuning at my church, and I am reasonably particular.

So much for tuning, which is obviously the most important thing that needs to be done to the organ, for the congregation's interest in what they hear. More practical considerations would insure that either the janitor or organ service man sees that the motor, generator and fan bearings are oiled regularly and the commutator cleaned occasionally. These are routine and very mun-

dane matters, but not to be neglected. Then occasionally a magnet will burn out and have to be replaced, or a silent note will be obtruding itself by its absence, like the dental exhibit of a small boy.

We hope that there will be no need for having a service man for fixing ciphers after the organ has been in for a year, but that is sometimes the case. Then there are always minor adjustments to be made on the console, or swell-shutter action from time to time, as wear takes place. Slamming swell shutters, and other noisy action parts are an annoyance to both organist and congregation and the service man will be required from time to time for these adjustments. Also the Tremulants have frequently to be adjusted for changed atmospheric conditions, or they become too violent or not effective enough.

At intervals of from five to ten years, depending on conditions, the organ should be thoroughly cleaned, and most of the pipes removed and the accumulated dust removed from the mouths of the pipes or the barrels of the reeds. In some locations, this may be required even oftener.

It is a fact that the modern organ of a good builder is becoming less and less a source of income for the service man and tuner, compared to the tracker, or early electro-pneumatic action with low-pressure reeds; but nevertheless it requires some service and tuning, and when it does, it should most certainly be forthcoming, if the greatest amount of musical satisfaction is to be obtained from the organ, and the greatest return had from the initial expenditure.



—A SMALL 3M—

The accompanying stoplist of the new Casavant in Covenant Presbyterian, Harrisburg, shows two or three interesting tendencies in the design of small three-manual organs by this conservative and yet progressive firm. Conservative in tonal design, but progressive in mechanical matters. Essentially the scheme does not differ greatly from the schemes of an organ of this size that Casavant produced twenty years ago. I have such an organ in mind as I write. But the Harp and Chimes are a surrender to modern demand, and doubtless had the builders been left entirely to their own devices these voices would have been added after more organ voices had been forthcoming.

The fact that the Swell Organ contains two more registers than the combined Great and Choir appears to Mr. Buhrman to be an interesting tendency worthy of much reflection. I am sure the tendency is correct, even if the Great Organ is enclosed, as it is and should be in this case, as with all small organs. If only one department can be made complete, or at least reasonably complete tonally, it should undoubtedly be the Swell. Skinner has proved this in numerous of their smaller organs. The question here is whether with this number of registers, a two-manual would have been more sensible, or a three-manual with Great and Choir largely duplexed so that there would be a more

varied array of voices on both the Great and Choir, useful for many purposes. The cost of duplexing, I believe, would have been justified here, though I must say the scheme as it stands is extremely well done, and very probably fills the bill as well as anything that could be done with the amount of money at the disposal of the church.

My personal preference would have been to omit the Aeoline in any event, in an organ of this size, and substitute an Unda Maris with the Dulciana. The Dulciana could then be kept the softest stop, with the Unda Maris helping to bridge the break in the build-up between a soft Dulciana and the Melodia, by being somewhat stronger than the Dulciana.

Two pp stops in a small organ seems a bit redundant. Two Celestes, one on the lovely broad Swell strings (which Casavant calls Viola da Gamba, being similar to the fine French Gambes, and not like the typical, noisy, and unpleasant register frequently encountered on many Great Organs which has no earthly excuse for existence that I have been able to determine) and the other on the Dulcianas will prove to be more generally useful.

An organ scheme has never been devised, as I have said before, that some one could not poke around and find something to criticize, but this one certainly requires one to look further and eventually find less to take exception to than 99% of those that come to our notice, and I wish to say it is as good a design for the size of organ that one will be likely to find. One might wish to do a little octave duplexing or unifying, and even then he probably would spend so much in additional mechanism that the actual pipes for which the funds remained would be cut down to a point where the organ would not be so effective as the Straight scheme. Casavant has doubtless found that this particular scheme has stood the test of time and measures up to all legitimate demands for a small three-manual. My compliments to them.

—LONG BRANCH, N. J.—

St. James' Church dedicated its new 3-43 Hillgreen-Lane, designed by Gustav F. Dohring, eastern representative of the builders, May 24 in a festival service in which 15 parishes were represented. Hugh Giles, organist of the church, was assisted by J. Stanley Farrar of St. George's, Rumson.

HARRISBURG, PA. COVENANT PRESBYTERIAN *Casavant Freres*

Dedicatory Recital Jan. 20 by Alexander McCurdy, Jr.

PEDAL

- 16 Bourdon
- Bourdon (Swell)
- 8 Octave
- Stopped Flute
- Chimes (Swell)

GREAT (EXPRESSIVE)

- 8 Diapason (Unenclosed)
- Hohlfloete
- Gemshorn
- 4 Octave
- 8 Chimes (Swell)
- 4 Celesta (Choir)

SWELL

- 16 Bourdon
- 8 Diapason
- Stopped Flute
- Viola da Gamba
- Voix Celeste
- Aeoline
- 4 Flauto Traverso
- 2 Piccolo
- 8 Cornopean
- Oboe
- Vox Humana
- Chimes
- 4 Celesta (Choir)
- Tremulant

CHOIR

- 8 Melodia
- Rohrfloete
- Geigenprincipal
- Dulciana
- Clarinet
- Chimes (Swell)
- 4 Celesta
- Tremulant
- 24 Couplers
- 17 Combons

The data available does not show if the instrument is Straight or augmented, but from the practise of the builders we conclude the manual divisions are Straight.

Improvements

Reports and Definitions of Modern Console Equipment

PRESSURE CANCELLER

DEFINITION AND USE

A device which cancels all the stops of any division when the organist presses hard on any stop-tongue in that division. Thus if we have 15 stops drawn on the Swell and want to change immediately to but three stops, press hard on the first stop desired in the new registration and add the other two in the normal way; the extra pressure on the first puts off all other stops at once.

We believe the Hall Organ Co. is the inventor of the device, which was used in the new organ built for Prof. H. Leroy Baumgartner. It is applied universally to the Hall Organ recently built for the Second Presbyterian, Bridgeton, N. J.

BASS COUPLER

DEFINITION AND USE

A device that acts on the bass end of the manuals as the Melody Coupler acts on the treble. That is, such a Bass Coupler as Pedal to Great would automatically couple the lowest octave of the Pedal to the bass note of any chord played at the moment by the left hand in the bass section of the Great manual.

Bass Coupler: Pedal to Great was used by M. P. Moller Inc. in the two-manual built in 1930 for the First Baptist, Los Gatos, Calif., and the stoplist will be found in T.A.O. for March 1931.

—KIMBALL—

One a month is the Kimball record for college contracts; those written in the past four months are 4-45, Cornell College, Mount Vernon, Iowa; 4-35, Grove City College, Grove City, Pa.; 3-30, Park College, Parkville, Mo.; 4-68, Vassar College, Poughkeepsie, N. Y. The Kimball "Soloist," automatic player will be installed in the Vassar organ.

—TARENTUM, PA.—

Arthur B. Jennings gave the dedicatory recital May 25 on the 3-37 Hillgreen-Lane Organ in the First Presbyterian. The instrument is the gift of Mr. and Mrs. W. F. Detweiler.



SAN ANTONIO, TEXAS

GOSPEL TABERNACLE

Estey Organ Co.

V-19. R-21. S-44. P-1451.

PEDAL

16 DIAPASON 44w
Bourdon 32w

Bourdon (S)
Geigen Prin. (G)
Dulciana (C)
8 Diapason
Bourdon (S)
Geigen Prin. (G)
16 Oboe (S)
GREAT EXPRESSIVE
16 Geigen Principal
8 DIAPASON 61m
HARMONIC FLUTE 73m
GEIGEN PRIN. 85m16'
Dulciana (C)
4 Harmonic Flute
Geigen Principal
8 Tuba (C)
CHIMES 20tb
Tremulant

SWELL

16 Bourdon
8 DIAPASON 73m
BOURDON 97wm16'
SALICIONAL 73m
VOIX CELESTE 61m
4 Bourdon
2 2/3 Bourdon
2 Bourdon
III DOLCE CORNET 183m
16 Oboe
8 OBOE 85r16'
CORNOPEAN 73
VOX HUMANA 61
4 Oboe
Tremulant

CHOIR

16 Dulciana
8 MELODIA 73w
Geigen Prin. (G)
DULCIANA 85m16'
4 SILVER FLUTE 73m
2 2/3 Dulciana
2 Dulciana
8 SAXOPHONE 73r
CLARINET 73r
TUBA 73r
VIBRA-HARP 37
XYLOPHONE (Prepared for)
Tremulant

23 Couplers
26 Combons
Clock
Tutti Cancellor

Want it Accurate?

If a stoplist is published before the organ is built, there can be no guarantee that it stands a better than 10% chance of being the true stoplist of the organ. Yet these last-minute changes in an organ stoplist sometimes are of greater artistic importance than anything else in the entire scheme. These changes are like the finishing touches an artist puts on his canvas. Therefore these columns aim to publish stoplists of new organs only after the instruments have been installed, so that readers of T.A.O. may have confidence in the accuracy of the stoplists presented herewith for their consideration.

BROOKLYN, N. Y.

ST. JACOBI'S LUTHERAN

M. P. Moller Inc. . .

V 32. R 34. S 52. B 14. P 2304.

PEDAL 6 1/2"

32 Resultant
16 DIAPASON 44 w
BOURDON 44sw
Bourdon
8 Diapason
Bourdon
Viola da Gamba (G)
16 Tuba 10" (G)
8 Tuba (G)
GREAT 6 1/2" EXPRESSIVE
8 DIAPASON ONE 61m
DIAPASON TWO 73m
DULCIANA 73m
GEMSHORN 73m
DOPPELFLOETE 73 sw
MELODIA 73w
VIOLA DA GAMBA 73m
4 Diapason Two
Harmonic Flute (C)
2 2/3 TWELFTH 61m
2 FIFTEENTH 61m
8 TUBA 10" 85r16'
CHIMES 25t
Harp (Choir)
4 Harp (Choir)
Tremulant

SWELL 6 1/2"

16 BOURDON 73sw
8 DIAPASON 73m
STOPPED FLUTE 73sw
FLAUTO DOLCE 73m
FLAUTO CELESTE tc
61m
8 VIOLE D'ORCHESTRE
73m
SALICIONAL 73m
VOIX CELESTE tc 61m
AEOLINE 73m
4 FLUTE 73w
III MIXTURE 183m
8 CORNOPEAN 73r
OBOE 73r
VOX HUMANA 61r
Tremulant

CHOIR 6 1/2"

8 ENGLISH DIAPASON
73m
Dulciana (G)

UNDA MARIS tc 61m

Gemshorn (G)

GEMSHORN CELESTE
tc 61m

Doppelfloete (G)

HARMONIC FLUTE 73w

4 Melodia (G)

8 FRENCH HORN 73r

CLARINET 73r

8 Chimes

HARP 49b

4 Harp

Tremulant

22 Couplers

25 Combons

4 Crescendos (G.S.C.Reg.)

Crescendo Coupler: S-G. C-G.

All Shutters to Swell Shoe.

Deagan percussion.

Kinetic blower, 7 1/2 h.p.



SENATOR RICHARD'S FIRST EXPERIMENT

This console, of seven manuals, two of them seven-octave, was the first plan for control of the world's greatest organ at Atlantic City, being built by Midmer-Losh to the specifications of Senator Emerson Richards. Mr. Arthur Scott Brook, official organist of the High School, demonstrates that the sixth and seventh manuals are within reach.

SYNTHETICS

By TYLER TURNER

I naturally feel somewhat flattered at the gusto with which both Mr. Barnes and Mr. Buhrman set out to flay my heretical statements in the May issue. But I find upon reflection and rereading, that some of the misunderstanding—and I believe I can call it that without retracting my statements—is due to omissions on my own part.

The matter of synthetics seems to claim most attention: Mr. Barnes fails to grasp my point when he says that I have "enthusiasm" for them, and I should have made my position more clear to avoid such a conclusion. I have no enthusiasm either for the synthetic stop or for the type of register which it replaces. I cannot bring myself to believe that exaggerated colors such as the Orchestral Oboe, or specialized timbres such as the Clarinet, can be of the very first importance to one engaged in building a small or medium-sized church organ, which was in my mind when getting up the article.

The classic tradition of organ design demands an architectural unity

in which each element plays an important and individual part. Solo reeds do not fit such a role. If funds are available to furnish these accessories after the more necessary fundamentals are present, no reasonable objection can be made to them. But this is seldom the case. How often are organs built without anything more in the way of upper work on the Great than an Octave, but with a Clarinet on the Choir, and a Vox Humana on the Swell? Usefulness is relative, and compared with the skeleton of organ tone which bears the burden, a Clarinet and Orchestral Oboe in my opinion are certainly useless.

I can agree with Mr. Barnes, too, when he says "the illusion disappears in the lower and higher regions"; but I fail to understand the importance of bass Clarinets or soprano Oboes either in liturgical or classical organ music. The middle is a very fair approximation, and I see no need for the end. Further, Mr. Barnes says: "Artistically voiced solo reeds have a far more subtle something about their harmonic development, that gives them their peculiar charm; it can be imi-

tated only roughly by so simple a means as combining a string tone with a flute mutation." In the case of the Orchestral Oboe, this seems to me very much exaggerated. The tone wave of the Orchestral Oboe (not of its orchestral prototype, however) is practically the same as that of a keen string, except for the very pronounced twelfth. The Clarinet is the less perfect synthetic, but there, we get back to relative utility, and even Mr. Barnes admits that under certain circumstances remarkable substitutes have been made.

Taking the entire matter back to its fundamental basis, we have the initial problem which faces any organ designer who must build an organ for an arbitrary apportionment: that of furnishing material which will build into a complete and symmetrical whole, and which, at the same time affords variety of color and combinational effects. I believe synthetics are most useful in meeting this problem; similarly, I believe that derived harmonics help. When enough money is at the disposal of the designer, the problem ceases to exist.

Church Music

Mr. Dunham's Comments

—SUMMER—

THE GRIND of another season has ended. Perhaps "grind" is not a happy word to use. Our profession is, after all, so peculiarly saturated in beauties that we are really a fortunate group of workers. It is easy to "kick against the pricks," to find our lot a hard one, to feel certain discrimination against a vocation that is often termed unessential. How about the joys of the music we use? I wonder if any profession may reveal in pleasure such as the musician derives from Bach, from Beethoven, from Brahms.

Nevertheless, when July comes we may well afford a diversion in our activities. I have in past years emphasized the need of a complete abstraction from musical effort and even musical thought. An activity of great value is the mapping out of church programs for the coming year. Then the matter of reading should not be overlooked. There are so many things that one may find to read. Novels like Jean Christoph, the essays and books of Huneker, Krehbiel, and Finch are worth while. Special subjects such as may be found discussed in Matthays' excellent Musical Interpretation. One will find great pleasure and much profit from such works as the new edition of Thayer's Beethoven.

What else remains? As my readers well know I believe that organists as a class have a tendency to belittle the technic of playing. I believe this tendency to be not only detrimental but quite lamentable. While only a means to an end, technic is indisputably the only means to that end—a finished and satisfactory performance. A real artist must have a command of his resources far beyond any possible demands of his repertoire. Without this there is the insurmountable handicap of halting and uncertain note-playing. If Lynn-



Under the
Editorship of

Rowland W.
Dunham

wood Farnam did nothing else he showed the American organist the value of an adequate technic.

The basis of adequate technic is that of the piano. Here is the golden opportunity for summer work. If organists have no system of piano practise for technical improvement it is easy to find an excellent teacher who can map out a scheme of daily practise. In addition, the beauties and variety of the literature of the piano offer a field for pure enjoyment and musical benefit which is unequalled.

How easy it is to discount technic as a waste of time! Some of my best friends accuse me of being a pedagogue in my approach to this subject. I admit there is drudgery in concentrated practise, especially when it only occurs spasmodically. It is no job for a lazy man. The time and energy consumed to really accomplish very much is tremendous. The progress is slow, frequently almost infinitesimal. But nobody ever went very far as an artist without it. Short cuts have been tried in vain. Even the simplest music has a different effect at the hands of a real player.

Many people argue that if a man can play the right notes the first time, why practise? This is a common delusion and a ready excuse for not practising. There is more to artistic performance than this. And the matter of expression is one that cannot be left entirely to fancy. Nobody ever plays a piece exactly the same way twice. But, in general, interpretations are the result of intelligent study if they are musically sound.

In the early days of the automobile, engines were made to furnish power enough to produce a certain speed. Today we have engines that surpass the fondest dreams of automotive pioneers. My own car will make 90 miles. Not that I ever want to use that much speed, but the value of all this excess power is that thing which they call "performance." Musicians who know appreciate the value of this analogy and endeavor to attain the surplus technical horsepower that characterizes the modern automobile.

This advice will not be needed by hundreds of our organists, especially the younger ones. On the other hand, the vast majority, if they are honest with themselves, will discover much to be gained by devoting some of the quiet season of the year to the pursuit of a little more technical proficiency.

—ANTHEMS FOR AUGUST—

"He leads us on"—Voris
"Owe no Man Anything"—Nevin
"In God we Trust"—Mana-Zucca
"Vesper Prayer"—Diggle
"Sheep and Lambs"—Mackinnon
"God to Whom We Look"—Chadwick
"Eyes of the Lord"—West
"Lord is my Light"—Allitson
"O give Thanks"—Groton
"My God I thank Thee"—Barnes
"They that Sow in Tears" (women's voices)—Harris
"Breathe on Me"—Wheeler
Municipal Recitals: Article 3:—ital

—BROOKLYN, N. Y.—

The 3-52-2304 Moller in St. Jacobi's Lutheran was dedicated in recital by Oscar Oschmann, in an excellent program that aroused acclaim for both the organist and the new organ. Mr. Oschmann played Macfarlane's Evening Bells and Cradle Song, Rogers' Sonata Em, the Bach Em Prelude and Fugue, Kinder's Springtime, and Nevin's Festival Procession. The stoplist of the organ will be found in other columns of this issue.

Advantages of the Church Chorus

Some of the Points in Favor of Organizing a Chorus from Among the Members of the Congregation and Church School

By CARL F. MUELLER

THE VOLUNTEER CHOIR has sometimes been greatly misunderstood, its possibilities hardly ever appreciated, and its challenges never fully met. Despite these recognized shortcomings, it has justified its existence so many times, in so many different places and by such varied methods, that an argument in its favor seems hardly necessary.

All too often, however, its abiding-place has been in the seats of the humble and only rarely has it occupied a favored place in the ranks of the mighty. Those who should have lent a hand, to elevate it from its lowly estate, professed complete disinterest, which not infrequently clothed itself in scorn. Others who by virtue of their special training and their adaptability might have given impetus to it, were led by their ambitions into other endeavors. Consequently, until quite recently it has had but few genuine champions, men and women who would cleave to it, not because of circumstances but entirely because of choice. Attitudes towards this matter are changing and changing rapidly; there are movements afoot and sentiments being created which are destined to change the picture radically, and not many years hence either.

I never let an opportunity pass and certainly would not want to let this opportunity pass without making a plea for abolishing the term "volunteer choir." In the minds of both the church musician and that portion of church-goers who concern themselves about church music, there is a stigma attached to that term, which may have been justified in some instances in the past, but which is most certainly undeserved by and large today. I for one see no reason why the "volunteer choir" should symbolize low musical standard, irregularity and tardiness in attendance, and the many other deficiencies so often associated with it. Because the average mind, either consciously or otherwise, attributes these shortcomings to a choir that has the term "volunteer" prefixed to it, I would relegate that prefix to the "dead but glorious past" and substitute the term "chorus choir."

In any event, there is no justification for making the basis on which a singer joins a choir a matter of public property. It has an undesirable psychological effect not only on the individual singer, who thinks himself inferior to other choristers who may be receiving anywhere from 50c to \$10 a Sunday, but also on the man in the pew. Knowing that the singers are not compensated in cash for their services, he allows that knowledge to influence his judgment of their singing. He argues with himself, contrary to what his ear might dictate, that one couldn't possibly have a good choir composed entirely of volunteers.

My plea then is not to judge a choir by the size of the budget which determines its existence, but solely by the quality of its work and the sincerity of the service it renders to the church and to the community. Any choir, whether it be paid or volunteer, can function more fully if it has no limitations from the outside imposed upon it. No self-respecting individual would care to recognize any other personal limitations than those of which he himself is aware. In like manner, no thorough-going organization, such as every chorus choir should be, ought to be hampered in the full realization of its objectives by the lack of moral support, an indifferent attitude, or a fair chance to prove its worth.

In the consideration of what is to follow you will remember then that any reference on my part to the chorus choir has a bearing on that species of choir commonly

NOTE: Mr. Mueller is one of the few eminently successful church organists who added to his already enviable attainments a command of the principles of choir management as developed and taught by Dr. John Finley Williamson. He, and Mr. A. Leslie Jacobs of T.A.O. staff, are the most prominent exponents of the Williamson art in conjunction with expert organistic attainments. The article herewith reproduced was given as an address by Mr. Mueller in Riverside Church, New York City, under the auspices of the Presbytery of New York, the New York Federation of Churches, and the National Association of Organists.—T.S.B.

and not all too lovingly known as the volunteer choir. I would have you make note of the fact, too, that in spite of its rather loose method of organization (by that I mean the lack of having a written contract for each and every member of the choir at so much per season) I will be most unwilling to yield to any compromise either as to a lesser musical standard or any unethical procedure that would be unthinkable in a paid choir. In short, the kind of chorus choir I shall have in mind differs only from the other kinds in that its members do not receive financial remuneration for their services.

In this day and age when we are so prone to consider almost everything in the light of "What shall it profit me?" it may not be amiss to consider briefly—

1. What shall it profit the church to have a chorus choir? And—

2. What shall it profit the church musician to have a chorus choir?

In connection with my first question, I would venture the statement that only a very few churches are without chorus choirs as a matter purely of choice. If the facts were known I believe they would disclose that although in many instances a chorus choir might be greatly desired, it isn't possible to have one for one reason or another, generally for lack of adequate leadership somewhere in the church organization.

The supreme function of the Christian church today, especially in its public services, is to stimulate Christian impulses. Psychologically, a chorus choir serves the ideal better. A solo voice, beautiful though it may be, can not always transcend the performance atmosphere. The same might be said of the average quartet, in which addition the problem of subordinating the individual for the benefit of the whole presents further obstacles.

An institution, like an individual, must develop from within. The music of the individual church should be developed from within the church and then reach out into wider spheres. In the chorus choir there is given an opportunity to many people to participate in the active work of the church, and in that way render a service which will react for the strengthening of the life of the individual as well as the life of the church. There can

be no discounting the value of an individual's service to his church!

Another practical consideration is that the chorus choir is more flexible in its ability to produce varied musical effects. Even the very best of quartets are limited as to the type of music they can render. The entire literature of church music is open to the chorus choir and the effects it can produce are limitless.

With a good chorus choir an infectious spirit of participation in the service is produced, and as a result a larger music program is likely to be adopted. A program that looks to the future and one that does not neglect the training of youth. It seems to me that the ideal church music program for any church is the one that provides for the musical training of all ages. A series of choirs recruited from the various departments of the church school, and a system by which the members of these choirs graduate from one choir into the next higher, is a big step towards the solution of the problem of obtaining members for the adult choir of the church. Young people, who as children have sung in a choir of their church, will not think it strange to give similar service when they mature into young manhood and young womanhood. Religious leaders everywhere are greatly concerned about sustaining the interest of young people in church matters and church life. The chorus choir may be the bond which unites this element to the church with stronger ties than any other single factor could do.

I recall the testimony of a certain Episcopal clergyman of the middle west, who, when asked to explain the presence of a young man of Presbyterian bringing-up in his vestry, exclaimed, "Well, you see, he sang in our choir as a boy." There is a statement that is worth pondering. Out of my own experience of the past year I am happy to be able to relate that five adult members of my chorus choir and fully twice as many from the young people's choirs joined the church during the year.

From an economic standpoint the chorus choir ideal rightfully challenges the consideration of every church. In these days of shrinking budgets and decreased sources of income in practically all churches, it is not surprising to find that an increasing number of churches are making it a matter of good business judgment to invest the amount of money apportioned

for the music in a specially trained leader. This specialist to look after and be responsible for the musical life and development of the church to the same degree that the minister is responsible for the spiritual and the director of religious education for the educational life and development of the church.

Lastly there are certain values in the matter of publicity in connection with a chorus choir which should not be minimized. Certainly a chorus choir of 40 or more will lend itself more readily to this matter than a quartet. Summing up then I would say that the advantages to be gained for a church through a chorus choir are:

1. Psychologically the chorus choir fits into the ideal of the service better.
2. It offers opportunity for service.
3. It permits of a greater variety of musical effects and induces a more comprehensive music program.
4. It stimulates congregational participation in the services.
5. It has economic advantages.
6. It has larger publicity values.

Now as to the advantages to be gained by the church musician. I am quite sure that in the immediate past the popular feeling among church musicians was, that to be responsible to or for a chorus choir was more in the nature of a curse than a blessing. I can recall when organists seeking a new church connection would be most careful to include some such phrase as the following in their advertisements: "Will not consider a chorus choir." Why did they take such a positive stand? Was it because they felt inadequate, or was it the reverse, were they too high-brow? I presume there is something to be said on both sides of the question. However, we can all agree that this antipathy towards the chorus choir is far less prevalent today than it was ten years ago. I make bold to predict that ten years hence it will be practically unknown.

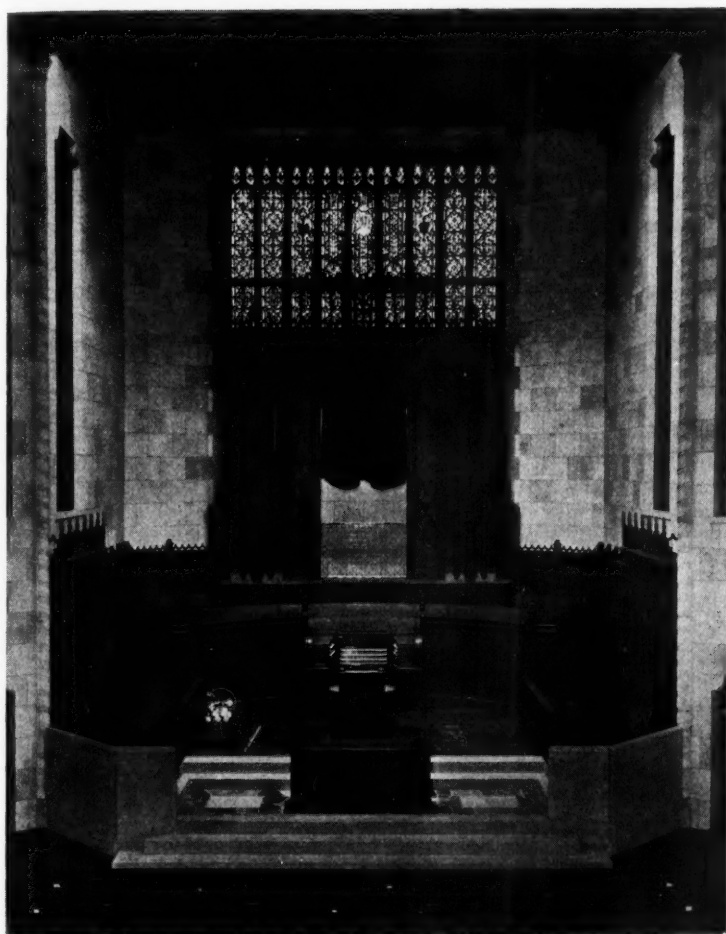
There is a peculiar analogy between the advantages the church gains through a chorus choir and those to be gained from the same source by the church musician. All of us like to feel, whatever our material rewards for our endeavors may be, that there are deeper spiritual gains awaiting the earnest and sincere worker. Who does not love to contemplate the influences he has brought to bear on the lives of individuals through his music? How it stimulates one to greater and more worthy efforts to know that some

one has found the joy of living through unselfish service given in the choir. What a challenge it is to give of our best at all times to know that genuine sacrifices are being made in the ranks of our choirs!

"He profiteth most who serveth best" was certainly never more true than it is in this connection. The very nature of the church musician's relation to the members of his chorus choir opens to him untold opportunities for service to them. His is not the formal relationship of employer and employee, nor can it be that of the autocrat domineering his subjects. He is to them more of a friend and counsellor, one who is seeking their interests and their development. As they mature under his guidance, both musically and spiritually, they become more valuable to him and to his work. His kindness towards them and interest in them begets in them a desire to make themselves of real and lasting value to him. Consequently a loyalty towards him is developed that is essential to the conduct of his program. Herein lies the secret, if there be such a thing, in maintaining the interest of the members of a chorus choir. It is this mutual interchange that has such stabilizing and cohesive effects.

I know of no other field where versatility is as desirable and essential as in the leadership of a chorus choir. That such a leader be a musician with the highest ideals is a foregone conclusion. That he be an honest and sincere Christian seems unquestionable. That he possess distinct qualities of leadership appears essential. That he be a person of culture and refinement is necessary. Thus one might compile a list of requirements that would be staggering in their comprehensiveness. Suffice it to say that the chorus choir ideal presents a challenge that should attract the very highest type of men and women in the church music profession.

The chorus choir offers a broader field of musical expression to the musician. It will not be sufficient for him to be simply a good performer at the organ, neither will his ability to sing well be adequate. Being well versed in the theory of music will certainly be an asset, but being only a fine composer will not suffice. He must understand the technic of conducting and at the same time have organizing ability. He must be a practical psychologist and know how to interest people as well as be interested in people himself. He must be willing to undertake a big work in a small way, learn



A NEW 4M KILGEN IN ST. LOUIS

The Third Baptist Church, St. Louis, Mo., exemplifies a choir-loft of unusual design. Geo. Kilgen & Son Inc., recently installed a four-manual instrument.

to appreciate progress and development that is gradual. He must develop a sense of values and realize that a great director is not necessarily one who works with exceptional material. Just as truly great is the director who knows how to mould mediocre material into an acceptable ensemble. He must appreciate that fact that "great voices are born, not made" and recognize that for his purposes average voices are quite all right. He must be keen to observe that many voices all about him are veritable "diamonds in the rough" and that not all voices which have had the advantage of special training are really deserving of that training. He must be quick to detect latent talents and give encouragement where it should be given. He should do his part to prove to persons with only average voices and average abilities the fallacy of their being "prepared for opera or oratorio." Finally, he should do all within his power to emphasize the opportunity and responsibility of be-

longing to a chorus choir.

Because of the necessity of his wider training and the greater demands upon his time, the director of a chorus choir can, of course, command larger remuneration for his services. Thus the economic situation is worthy of his consideration, just as we found it to be in the case of the church. There are known instances where churches actually reduced their music budgets with the adoption of this type of church music program and yet were able to give their organists a fairer return for their services.

Professional people of all kinds cannot advertise their wares in the same way in which it is done in commercial circles. But I know of no finer publicity for any church musician than the fact that soon advertises itself, that he has built up a fine chorus choir—a choir that commands the respect of the musical criterion in the community and at the same time arouses an appreciative, proprietary sense on the part of

the people in the pews. Such a choir can contribute untold values to the services of its church and will be a constant source of inspiration to him whose ideals it expresses and whose medium of expression it is.

Choral Presentations

Points of Helpful Interest in the Preparation of Musicales

By LeROY V. BRANT

—PLAINSONG—

IHAVE been gradually accustomed my congregation to plainsong. The reason for this is that I feel that for certain phases of liturgical music it is more devotional than any other type of music. My congregation is the average one, having no knowledge of historical music, and probably caring but little whether it has such knowledge liked the service, but I am definitely sure that they went away thinking about what had been done. It will take more time to put the idea over.

The material for the service is to be found in the Episcopal hymnal. Plainsong will not interest many of the denominational churches, but for the Episcopal brethren I herewith append the very brief program.

TO PLAINSONG SETTINGS
Choral Evensong, according to Merbecke.

Nunc Dimittis

"O Come Let us Sing"

"Blessed be the Lord God"

"Lord now Lettest Thou"

"O be Joyful"

"O All Ye Works"

Liszt—Ora Pro Nobis (an ancient plainsong brought to Liszt from Jerusalem)

Hymn 535 (used to show the difference between measured music and plainsong)

—WINS PRIZES—

Ferdinand Dunkley of New Orleans won two of the prizes of the San Antonio Composers' Club, with his "Late September," trio for women's voices, and "Ecstasy," a vocal solo. The awards were \$100 each, but the vocal solo shared half with a San Antonio composer.

AMERICAN CONSERVATOR

The 45th commencement exercises terminating in the concert June 15 in Kimball Hall, Chicago, awarded degrees as follows to organists:

M.M.: Sister M. Anthony. B. M.: Frank M. Church, Mary Ellen Billings. Diploma: Clara Gronau, James Cunliff. First place in the organ contest was won by Miss Marie Cowan, pupil of Frank Van Dusen.

DEDICATIONS

LIST OF ANTHEMS APPROPRIATE TO
FESTIVAL SERVICES

"Our church (Presbyterian) is celebrating its 75th anniversary and I would like some suggestions as to anthems. Of course I know that anthems of praise are the best kind but I thought you might be able to suggest something of special interest," writes a correspondent.

Miss Alice Andrew, whose programs have been of such merit to warrant frequent comment in these pages, answers our request for her suggestions by this list:

"Go not far from me O God," Zingarelli; "How lovely is Thy Dwelling place," Brahms; "Thus saith God the Lord," Hosmer; "I will mention the Loving Kindness of the Lord," Sullivan; "Pray for the Peace of Jerusalem," Knox (the congregation is sure to like it); "Cherubim Song," Bortnianski. And two slightly more difficult but fully repaying the labor are: "Hallelujah Praise ye the Lord," L. Lewandowski; "Psalm 150," Franck. Miss Andrew "particularly likes 'Glory to God in the Highest,' Pergolesi."

Mr. Leroy V. Brant, one of our staff, points to Franck's "Psalm 150" as arranged by Gaines and published by J. Fischer & Bro., as "the most appropriate and dignified and triumphant" within his knowledge for the anniversary service.

Mr. A. Leslie Jacobs, another of T.A.O.'s staff, says:

"I am convinced that good church music can be found, music which will appeal or can be made to appeal to a congregation, and withal not be too difficult for any choir which does any work at all." Mr. Jacobs also mentions Franck's "Psalm 150" and calls it "one of the best," mentioning the Breitkopf-Hartel edition because of its English translation of the original Franck text. He suggests also "O Lord our Governor," Marcelle (Novello) in which a fairly good soprano soloist is necessary, "but the chorus work is decidedly easy." "Bless the Lord O my Soul," Ivanoff; and "We Praise Thee," Shvedoff (B. M. Co.), with a "praise flavor all its own," the easy "We Love Thy House O Lord," Palestrina; "Beautiful Savior," Christiansen, "an easy 8-part number and one of the loveliest things in church literature (Augsberg).

Mr. Morris W. Watkins, of the Church of the Savior, Brooklyn, N. Y., with an excellent chorus under his direction, suggests: "Psalm 150," Franck; "Lord is my Light," Parker; "Worship," Shaw; "Come let us Worship," Palestrina; "Prayer

of Thanksgiving," Kremser. Mr. Watkins also supplies a list of anthems for all occasions, and this list will be published in other columns.

A few other anthems of unusual merit published within the past few years and selected from the mass of materials passing through the review pages of T.A.O. may be mentioned:

"Lift up your Heads," Mark Andrews; "O Come let us Sing," W. J. Marsh; "In the Beginning," Hosmer; "We Praise Thee O God," W. A. Goldsworthy; "Sing unto the Lord a new Song," H. C. Macdougall. In churches where truth is diligently sought after, irrespective of where it leads, "God of the Open Air," Wm. A. Goldsworthy (text by a famous Presbyterian minister, Dr. Henry Van Dyke) will be most effective because of the great beauty of both music and text. "Exultate Deo," Mabel W. Daniels (English text) is a brilliant and effective anthem for dedications and anniversaries, but it is quite difficult.

Religious Services

A Column Devoted to the New Type
Of Truly Spiritual Services

We present herewith complete programs of the newly developed type of truly religious services, as contrasted with the prevailing type of lecture, or occasional musicale. These services of necessity combine both instrumental and vocal music with Scripture readings, prayers, thanksgivings, and the various other forms of inspired verbal utterances, none of which may assume the import of a lecture; nor may the music become merely a concert. Interested readers may obtain a copy of the printed calendar if they will address the organist or minister of the church in question; recognition is given in this column to both organist and minister.

JAMES H. ROGERS, eminent composer, having completed 50 years as organist of Euclid Avenue Temple, Cleveland, Ohio, has resigned, but the Temple honored him with the title of Organist Emeritus and persuaded him to promise to resume his duties each year at the high festivals of the Jewish calendar.

ESTES "PHILOSOPHY"

THIRD EDITION OF BOOK ISSUED
WITH MEHAFFEY APPENDIX

The book which made its appearance a few years ago under the title of Philosophy and Facts in Organ Building, issued by the Esteve Organ Co. has reached its third edition. The work deals with the ideals of the Esteve management: "You will find here what we believe you should know about our methods of construction, and, of equal importance, about the Esteve Organ Co. itself," says the preface.

There are many illustrations, both of Esteve installations and of pipes, action parts, etc. Mr. Ernest L. Mehaffey contributes an appendix on

How to Choose an Organ for Your Church.

The book is attractively printed, and is aimed at the layman and not the organist. It gives reliable information, is commendably conservative in its sales arguments, and altogether constitutes a creditable piece of literature to foster organ sales.

HECKLER-STINE

Clarence E. Heckler and Dr. M. H. Stine, Christ Lutheran, Harrisburg, Pa. (The minister has his name on the front page; nobody else is given credit anywhere for anything. "Do unto others. . .")

The Life of Christ

Mendelssohn's Sonata 3, processional hymn, Psalm, Gloria, prayer, offering.

Prophecy: 4 Bible verses; Woodward's "Behold the days come."

Birth: 19 Bible verses; trad. "Song of the Angels."

A Commandment: 3 Bible verses; Manuder's "A New Commandment" (bass).

Triumphal Entry: 5 verses; Parker's "Jerusalem."

Gethsemane: 10 verses; Stainer's "Could ye not watch."

Resurrection: 8 verses; Macfarlane's "Jesus lives."

Ascension: 10 verses; Stainer's "I am Alpha." Hymn, benediction, chimes.

DR. JOHN M'E. WARD

ST. MARK'S—PHILADELPHIA

"Christus—a Musical Meditation" Foundation: "Church's one Foundation," a hymn.

Friend: "God shall wipe away all tears"—Field (chorus).

Supporter: "I lay my sins on Jesus," a hymn.

Redeemer: "My Redeemer and my Lord"—Buck (tenor solo).

Benefactor: "When the Lord turned the Captivity of Zion"—Buck (chorus).

Physician: Scripture reading.

Pilot: "Jesus Savior pilot me," hymn.

Intercessor: "O rest in the Lord"—Mendelssohn (contralto solo).

Restorer: "Lord of our life"—Nevin (chorus).

Comforter: "Come Holy Spirit"—Rockwell (quartet).

Protector: "O come to my Heart"—Ambrose (tenor solo).

Savior: "Jesus Savior of my soul," hymn.

The service was preluded by two organ numbers and closed with offertory, hymn, and prayer. Dr. Ward writes: "I found the service rather easy to prepare, novel in effect, and it went over big. I wonder if others could use similar services—and send in their programs for publication, thereby helping to make evening services more effective."

Recitals & Entertainment

It's All in the Diet

We Play for Ourselves—but We Won't Listen to Each Other
And we Ask the Public to Pay the Salaries

By FIRMIN SWINNEN

I READ with great interest the article on Municipal Recitals, and the first broadside in that column by Dr. Roland Diggle. Now we may learn what we have all wanted to know for a long time: What is the matter with organ recitals?

I am giving my personal idea about this, as I do a great deal of this work. However it is given in a spirit of "Camaraderie" and with the hope that nobody will take it as a personal "Put-in-front."

We might as well eliminate the word municipal, as the only difference to my mind is that in a municipal recital one can go perhaps a little more orchestral than when the recital takes place in a church.

Dr. Diggle arrives with something very new: Comparison between an organ and a radio. Here is quite something debatable.

To me the organ is the king of all the instruments, and the radio a very poor effort to reproduce the real tone of an instrument. Mind you, I do not want to talk about the abilities of the organists who play for the radio; very often I listen in myself to some of them (I mean real organists) and get great pleasure out of it, because no matter whom you hear play, there is always something he does in a different way, sometimes with a great deal of profit to yourself.

Take the best outfit money can buy, the result is always more or less unsatisfactory. Radio reproduction can be all you wish in the way of faithful reproduction as far as rhythm goes, but where, where is the tone color? Worse yet, when listening to an organ over the radio, what becomes of the tonal beauty of the Diapasons? What about the grandeur of the Pedals? What has one to endure when the organ is played "Full?"

What becomes of the wonderful effects one can enjoy when playing a soft register with the sub and super coupler on? How many organs are there really fit for broadcasting? (By this I mean built so as to reproduce every voice that is used, including the Pedal.) The only thing which comes out beautifully is the shaking of a nine-cylinder tremulant.

Radio is a great invention, especially so for muscians, when one can hear the interpretations of so many great orchestras and artists. But let us forget about tonal beauty. Everything sounds alike.

I wonder sometimes whether the present young generation, through listening constantly to artificial reproductions will, ten years hence, still recognize the different qualities and tones of orchestral instruments.

In organ playing, tonal beauty rates perhaps fifty per cent.

Take for instance a composition, let us say a hymn. Here is no question of great accuracy in playing, interpretation, technic; just plain chords most of the time. So the only thing left is the beauty of the composition and the tonal beauty of the organ. Hear that over the radio and there is nothing left but the charm of the composition, the tonal beauty of the organ being very negligible, and oftentimes muddy when a good number of stops are used; the Pedal is almost inaudible unless reinforced by some biting reed-stop sounding like a home-sick fog-horn.

There is a lot of improvement wanted here and I am certain it will be brought about in time, but for the present . . . ?

I listen to the radio only now and then, when I want to hear something new, want to know how the "other fellow" puts it over, etc. But to make a statement as

implied in the question, "Who ever wants to listen to even the best organist when he can turn on his radio and hear a good orchestra at almost any time of the day?" is putting it on very thickly, I might say.

Dr. Diggle writes very interesting articles and criticisms about recitals, but I hope he does not judge them "Through the Air." He mentions a "poor benighted chap" who played Finlandia, and he heard Lemare "do the Lohengrin Prelude." I heard these things over the radio also, and again let me have, first, the original orchestral performance, second, as played on an organ (especially the Prelude), third, over the radio. It is all right to hear something over the radio, but how does it come through in matters of tone-color?

Is the organ recital a dead issue? I do not think so, unless we kill the thing with our own hands. And this will be done when we devote ourselves to playing nothing but original organ music. If we want the organ recital to die a slow death, this is the sure way.

Far be it from me to claim that the organ recital is a popular pastime! But that is mostly our own fault. We play too many things not even worth pouring into a donkey's ear, just because they are written for organ. Original works for organ are certainly fine (let us understand by this modern music; the established masters, Bach and some others, have their own eternal pedestal) but first and always it must be beautiful music.

Compare for a moment the mass of compositions written for the orchestra (much of which can be easily played on a modern organ) and then compare their value as music with an equal number of original organ compositions. Where do we come out?

We do not want to talk about the travelling recitalist. All he needs is a couple of programs for his season, he plays them here today and there tomorrow. But how about the recitalist who plays mostly all his programs in the

same place, on the same organ, and practically for the same public?

What he needs is plenty of transcriptions, in order to make his recitals take hold of his public. We simply have not got half the amount of high-class original organ compositions we need.

Let us indulge in a little experiment.

Take for instance Guilman's sonatas. Play them over. After turning page after page, playing a few bars here and there, what do you do? Put them back into the music rack. They simply are old. And do you remember how we liked them when we were first learning them? Widor wrote many splendid works in sonata form too. How many do we hear in our recitals outside the Fifth and Sixth and a few movements of the others? Still Widor wrote ten. What about Mendelssohn's sonatas? Only the first and the last are heard occasionally. Count all these numbers together and the result is that only about twenty per cent of these works are played. And the Mendelssohn sonatas used to be "the thing." So were the Guilman sonatas, and so are still the Widor works.

What's the reason for this situation? Perhaps somebody knows, I do not. And to be perfectly honest and frank, when I play some numbers outside the "choice ones," before I am half through the piece, I feel something is falling flat, either the composition or myself. Watch out when in a recital you start to hear the noise of programs being squeezed between the fingers, or hear them being turned over to know what the next piece on that program is!

I have found out many times that whenever there is such a thing as a climax in a recital, many times the transcribed number runs away with it. And how we need them.

Suppose, just for a moment, that geniuses like Beethoven, Schubert, Schumann, Chopin, Tchaikowski, Brahms, Wagner, had known the modern organ. I admit most of them are better known for their orchestral works, but all of them wrote masterpieces for the piano, and naturally these works sound very pianistic; but suppose they had known the possibilities of the modern organ, or played the organ at one time themselves, I wonder if our organ library would not be the richer with many great masterworks?

Just in passing, let me say that I am speaking of the modern organ; otherwise the aforesaid men might have done the same thing as did the two great French composers, Saint-Saens and Franck. Both were organists for many years—and wrote their poorest compositions for their own instrument, I think, largely because the organs they played on and the possibilities they saw in them were nothing to brag about. One can imagine what they would have done if they had had a modern instrument.

All this leads us far away from "You can lead the horse to the water but you can't make him drink," as Dr. Diggle says. Let me amplify this by saying, "You can coax the public to a recital of original stuff but you can't make them like it."

Organ recitals must be made attractive.

We should never lose sight of the fact that perhaps fifty per cent of the audience are not musicians, although they love music.

How are we going to keep them coming to our recitals if we give them nothing but original organ music?

Why, even we organists are ourselves guilty of not patronizing organ recitals even when played by big men. Look at the recitals played by the late Lynnwood Farnam. It is some two years now since I had a chance (to my regret) to go to one of his recitals in his church, so I do not know the situation of the two last years. Would you not think when a man of Farnam's ability plays, or any other of the big fellows, there would be a line around the corner of people eager to hear him? When I used to go there I never saw many organists there, and many times the church, which is not very large, was far from filled. If only a part of the hundreds of organists around and in New York should have been interested at all, that church would have been crowded every time Farnam played.

So when our own crowd does not care, what about the average public? And that is what we mostly play for.

I think we need at least fifty per cent transcription in our programs, but let me say transcriptions worth while. Be not satisfied to put on a program, let us say, Dvorak's Largo, an old standby, and then play the main theme twice and be done with it. Play the composition

as it is, all the way through; study the orchestral score (some of the staccato parts in the middle of the piece when the theme comes in the pedals might take you weeks) and I assure you every time you practise that piece you will find a way to add something so as to make it conform more carefully with the orchestral score.

We have too many transcriptions made to order. I think the publisher always says, "Make it easy; it sells better." There is no such thing as a simplified version.

We all know how hard it is to put a program together with no weak spots in it, without making it either too high-brow or too low. Incidentally, conductors seem to be at a loss to know what the public wants. I think the public does not know either.

If I am not mistaken, Toscanini some time ago was criticised for playing Rossini's Italians in Algeria, and didn't they put up a kick when a few seasons ago Stokowski put on a program the William Tell Overture? I quote this from memory but feel sure it is correct.

Some of these conductors now seem to program everything which sounds queer and which has no head nor tail. They look for salvation to the twelve-cylinder moderns. Will this succeed? Who knows?

That the classics will hold their own, there is not the slightest doubt. This was clearly demonstrated a few weeks ago in the Metropolitan Opera House in Philadelphia when Bach's "St. Matthews Passion" was given and a few days later "Wozzeck." Heaven and hell under the same roof in the space of six days.

Somebody will object to playing orchestral works of a certain non-churchly character in a church. This to my mind can be settled by saying that a recital is a recital and has nothing to do with anything else.

An organ recital is a concert played on an organ, and if that organ is located in a building, called church, and furthermore if that concert has to be kept within the meaning of that building, called church, and made, so to say, a part of the service, well, that organ recital is liable to become as dull as the service itself, except for those devoted souls who come there to worship, but what about those who come to hear the organ in the role of a recital instrument?

Do preachers stick to their task of preaching the Gospel?

My word, give them three minutes and they are busy telling you how they want you to live. If they consider the custom of sticking to their Gospel a little bit out of fashion I do not see why a recitalist should still have to hang on to the habit of treating an organ in the same way just as if it had been built two hundred years ago and should accordingly be played in the two-hundred-years ago style.

The only difference between preaching and playing recitals is that the latter is much harder to do. Both cater to an audience and try to make that audience like their work. (However the preacher always stands a few feet above water level, while the organist is put in a hole a few feet deep.)

And does a successful preacher not use every means at his disposal to make his sermon "go over?" he has a perfect right to it, and so has the organist.

So far we have been talking mostly about the recitalist in church; just think to what limits the municipal organist should be entitled to go, because in the auditorium there is less danger of spoiling the "atmosphere" than in a church building.

I am somewhat a collector of programs and it is really interesting to notice how many pieces are played, and often beautifully so, but which everyone knows do not go over with the general public, and have not much appeal even with musicians? Still they are kept going. How many Bach numbers are played which mean absolutely nothing to the public! Do not think for a moment that I personally do not love them. I do, but put in your mind that you are playing not for yourself but for people who come to hear you play, and for which playing you are paid; and perhaps that same public has paid admission also. Why persist in giving them so much dull stuff?

As a last argument let me say that I am a firm believer in going in both directions, let us say making the original compositions and the transcriptions meet each other half way. To mention once more the "borrowers," take the pianists. Everybody will admit they have a large repertoire at their disposal and don't we see them playing organ works arranged by their biggest men? The violinists and the orchestra's, they have their

own treasures, still they go outside their domain to find something that is new, something different.

We have to move on as fast as the world moves on or we are going to be left behind—or up in the organ lofts where we have been too long already. Come down to

the public, meet them half way. They don't need and don't want cheap stuff. Give them everything in the way of beautiful music, old and new, written for organ or not, as long as it is good music and able to be presented or played on the king of instruments.

Municipal Recitals: Article 3:

San Diego, California

The World's First and Most Famous Out-door Organ where Recitals Are Given every Day of the Year, Summer or Winter

By HUMPHREY J. STEWART

THE ORGAN PAVILION stands in Balboa Park, which is in the center of the city, and therefore accessible to all. The Park contains about 1400 acres. The organ and organ pavilion were donated to the city by the late John D. Spreckels, at a total cost of about \$135,000. From the first, the salary of the organist was paid by Mr. Spreckels, although the post of organist has always been a municipal appointment, under the authority of the Board of Park Commissioners.

At the death of Mr. Spreckels, four or five years ago, the city assumed the responsibility of continuing the daily recitals, and also arranged with the local radio company to broadcast them. This broadcasting has proved to be a very important development of the recital programs, and in this way they are heard by many who are unable to attend personally. In connection with the broadcasting it may be mentioned that there is no advertising. I do my own "announcing" from the stage, and each number is

preceded by a few words descriptive of the piece about to be played.

I am inclined to think that the success of the recitals is due, in a great measure, to care in the selection of the programs. I avoid playing academic programs, although classical numbers are always represented. These are varied with lighter selections, but always of a good standard, and containing a great deal of American music.

The following program, recently played, may be regarded as a fair specimen:

Prelude and Fugue in G, Bach; The Enchanted Island, from The Tempest Suite, Stewart; Ariel, from The Tempest Suite, Stewart; Prelude in C-sharp minor, Rachmaninoff; Oriental Sketch, Foote; The Angelus, Lemare; Overture to William Tell, Rossini.

Nos. 2, 3, 4, and 7 were request numbers.

I find the work of these daily performances highly interesting, and there is no lack of appreciation from the public. I believe it is a mistake to have "solo" numbers in an organ recital program. After one of these selections—particularly a vocal solo—the character of the program is destroyed. In other words, you have lost your audience, and it is almost impossible to restore the proper atmosphere of the recital program. Sad to say, it is a fact that a vocal solo, even if poorly sung (and they often are!) will draw much more applause than an instrumental selection, no matter how well it may be rendered.

ADDENDA

The organ in Balboa Park is an Austin, identified by Dr. Stewart as 4-82-3188. It was built in 1915 and the stoplist shown in Volume I of T.A.O. shows it had 60 stops as originally built. Dr. Stewart gave the first recital, in 1915, and has been official organist ever since.



DR. H. J. STEWART



THE ORGAN PAVILION AT BALBOA PARK, SAN DIEGO, CALIF.
Where Dr. Stewart gives organ recitals to open-air crowds every day of the year.

Programs are given every day of the year at 2:30 and last one hour. The attendance record, furnished by courtesy of Dr. Stewart, shows about 300 for the smallest audience and 5000 as a maximum, with an average of about 500 as a fair-sized audience.

The recitals were inaugurated in January, 1915, with Dr. Stewart playing throughout the year, excepting for his vacation, when substitute recitalists have played complimentary recitals, by courtesy of Dr. Stewart—and it is a privilege to play a recital on the world's most famous out-door organ. Incidentally there is another out-door organ, built by Moller, in the East, and an out-door Austin also in California in the Bohemian Grove, near San Francisco, but recitals are featured regularly only in San Diego. There the climate is such that rain has stopped the recitals on an average of from six to twelve times a year—an astounding record for all but Californians.

In Dr. Stewart's opinion, the chief thing necessary in maintaining public interest in municipal recitals is for the organist to "play his best at all times," but we must remember that Dr. Stewart has an added advantage in San Diego in being able to use so many highly appealing organ compositions of his own, and besides, he

is a popular figure locally and gains much support because of his popularity as a citizen of San Diego.



TO THE "MOVIE" ORGAN

O magnificent Temple of Tone,
You're replaced by an amplified hone.

Do you silently wait a "new choice"

To awaken your magical voice?

It was Science who gave you command

Of the reeds, and the brass of the band,

With the nasal-toned Oboe, the clown-like Bassoon,

And a throat like the silvery moon.

With its rumble and impudent squawk,

This new demon of Science grinds "talk."

But your Tibia, Bourdon, and Flutes,

Are they mocked by mechanical hoots?

Let us hope that your blanket of dust

Will be feathered away; and the rust

Will be cleansed from the nerves of your loft.

Then you'd tinkle the Glockenspiel soft.

—HARRIETT A. TVRDIK

—DEGREES TO 15—

The School of Sacred Music, New York, under the direction of Dr. Clarence Dickinson, graduated 15 organists with the newly authorized degree, Master of Sacred Music.

—TOLEDO, OHIO—

Palmer Christian gave the dedicatory recital June 2 on the 4m Skinner in Holy Rosary Cathedral; June 4 Joseph Sainton directed the Mozart Choir in Elgar's "Dream of Gerontius."

DELAWARE UNIVERSITY

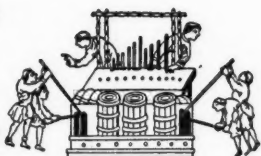
FIRMIN SWINNEN FINISHES FIRST SEASON ON NEW AEOLIAN

In addition to his private and public recitals on the Aeolian in the duPont conservatories near Wilmington, Del., Mr. Swinnen has given a series of 27 recitals, as organist of the University of Delaware, on Monday evenings at seven. In spite of the inconvenient hour of the recitals and the numerous counter-attractions that were allowed to come on Monday evenings in the little university town of Newark, the smallest audience was 240 and the largest about 700.

Plans for next season are being made to reserve Mondays as recital-day. The Newark Post devoted its leading editorial to praise of Mr. Swinnen for his recitals when the final recital had been played for the season.

Notes &

Reviews



Editorial Reflections

What Size Organ?

FROM MANY sources we learn that when a church proposes to buy an instrument it should base its expenditure not on the idea of gaining richly varied music to meet the tastes of its congregation but rather on that of spending a certain proportion of dollars to match the square-feet of floor-space in the auditorium. That was all fine enough a hundred years ago when organs were not musical instruments but hymn-supporters, and wind-pressures had to follow drastic limitations; it is defenseless folly to urge any such consideration today when organs are genuinely musical.

Any good builder can now build an organ of three registers—all Diapasons—and have that instrument perfectly adequate to fill any auditorium with any comparatively suitable degree of volume, no matter whether the auditorium seats three hundred or three thousand. But manifestly an organ of three registers is anything but satisfactory if the congregation includes two or three music-lovers who have a vote at the annual meeting.

In buying an organ we must forget that our grandfathers had to buy organs just as we still have to buy coal, so many tons to heat a house of so many rooms; instead we must think of how much money we have and how much music appreciation, and other than these two factors, not another item in the world matters. This is so obviously true that it would be an insult to our readers to argue the point. We have repeated, parrot-like, the necessities of yesterday as though they were destined to be eternal necessities. Let's stop it.

If we must have some comparison, some consideration other than dictated by our ability to buy and

our ability to enjoy music, we may have some justification for expecting a fair relationship between the cost of a completed building and the cost of the organ; for manifestly if a congregation can, like the Church of the Heavenly Rest in New York City, spend thousands of dollars merely for a glass screen, it then needs not a fifty-thousand-dollar organ but one costing a hundred and fifty thousand dollars. There are limitations to the size of a chorus; the larger the chorus, beyond a certain point, the poorer its work. There are no such limitations to the probable size of an organ.

It is true that there are only four main families of tone, Diapason, flute, string, and reed. And it is true also that if a Diapason is correctly made and artistically voiced, it will sound like a Diapason, and if there are a hundred Diapasons in the organ they will all sound like Diapasons. What of it? Has any orchestral conductor ever objected to his twentieth violinist and ordered him out of the orchestra because his violin music was very like the music already being produced by the nineteenth violinist?

These groundless pleas for small organs, when churches could have afforded adequate organs, have cost our organ industry heavily. The nonsense that when you have eighty, ninety, or a hundred registers you have all the colors possible in an organ, has been little short of traitorous. Organs, we have almost forgotten, have ceased to be made of so much noise; now they are made of so many musical qualities—and musical shadings are almost limitless. We can get a Vox Humana from each of two dozen different builders, and no two will be alike.

If we want to talk about the saturation point we must first remember that the organ is built for

human happiness, nothing else. Remembering that, we can go on, and begin with our Diapason family. For a perfectly adequate supply of Diapasons in our four-manual organ, we shall want on each manual Diapasons representing every pitch from 16' to 2' in every gradation of tone from pppp to ffff, and if we are genuinely musical human beings we shall want the complete off-unison harmonic series represented also, each in at least five dynamic gradations. Nobody would want to play all these Diapasons at one and the same time, nor use them all the time; any more than any good cook will want to use all the foods in the world at one meal. But just as the good cook will want most of the foods some time, at one meal or another, so also will a master musician have use for some one particular Diapason in this family of several hundred, at that particular pitch and strength and on that particular manual some time. That is, if we are talking about the saturation point in a musical organ.

Tradition says the Diapason should be colorless, dull, dead, dull. Modern organ builders say it's going to be a truly noble voice, rich and enjoyable. The moment we have completed our Diapasons to the ultimate point of perfect competence, we turn to the flutes, of which there are dozens upon dozens, and then the strings, and reeds. If it be true, as each one of us may have said at one or another foolish moment in his life, that an organ of sixty or seventy registers, nicely voiced, is perfectly sufficient for our own personal flights of imaginative artistry in organ-playing, then it's no wonder that organ salaries are the first thing churches cut, the first thing theaters cut, the first thing cities cut when they have municipal organ salaries to cut.

What is organ music? Is it science, or is it art? If it is art, then we might just as well tell a grammar school pupil that he

should spend twenty minutes in the Metropolitan Museum of Art, the high school pupil that he should spend forty minutes, and a Yale graduate that he should stay there an hour and a half. Artistic needs cannot be met thus by rules. The governing principle is human hunger for things artistic. And that defies all attempts at codification into a set of rules and minimums.

When a church or any other purchaser is contemplating an organ, the only question to answer is how much they can beg, borrow, or steal. Nothing else matters half so much, for if they are a congregation of beggars they won't have much money to beg, borrow, or steal, and they'll have correspondingly limited musical tastes to require feeding; whereas if they are millionaires they will have virtually unlimited funds at their disposal and equally unlimited capacity for appreciation of the finer things in music, and nothing short of an infinite variety of loveliness in organ tone will be anywhere nearly good enough.

Suppose we lay aside our intelligence for a moment and work on the theory that so much organ should go into an auditorium to match so many seats (as though the seats will each of them eat up a certain amount of organ and there won't be enough to go around if there are more seats than organ pipes). With that as a preposterous supposition we shall step over into St. Bartholomew's Church in New York City during, well, let's make our visit on Christmas Sunday. We shall find a fine big church, a fine big organ—lots of duplication in it, heaven be praised. But it's a large organ, a very large organ. In our little one-minute drama we shall allow time to pass. We are now celebrating the Fourth of July, and we go to church up in the Adirondacks. It's a little summer colony. A little church sets up in the hills. Maybe it seats two hundred, if it gets the chance. During the summer season it gets the chance. It has a one-manual organ of three stops, sixty-one pipes to the register. Perfectly adequate; the theorists all said so.

But in the congregation of that little church we have the very same people who heard St. Bartholomew's very large and very rich organ on Christmas Sunday.

Now to whom do these two organs play? To the pews, or the walls, or the windows, or the cubic-

feet of air? Perhaps they were purchased to play to the hearts of men who know what the music of the New York Philharmonic is like; maybe these men and women attend a dozen Philharmonic concerts during the year. And because they go into a small two-by-four auditorium, are we to say that poverty-stricken organ-playing is all they dare have?

How much should we spend for an organ?

There is only one answer: How much have you? Spend it all.

An orgy of spending. Heaven send such an orgy to our organ builders. They not only need it but they know how to appreciate it. Better yet, they know how to so nobly respond that the purchasers will get their money's worth in an infinite, unending variety of loveliness. And that, in the final analysis, is all an organ can claim to be. If he's a ditch-digger maybe you and I may climb on a high horse, turn our noses upward, and, pointing to a second-hand 1921 Ford, say, "There, take that; that is what you need." If he's just as cultured a gentleman as you and I try to be, dare we say that any limitations are to be imposed on his musical satisfaction, other than the limitation placed upon him through the extreme maximum of expenditure he is capable of financing?

Two men come to buy an automobile. They both live in a house of ten rooms. They both have a wife and three children. Would any sensible man seriously stop at these facts and advise these two men which car to buy? If one is a millionaire and the other makes fifty dollars a week, then we have the real facts before us and we know a little about the kind of a car they should buy. Until we do know their financial limitations or

capabilities we know not a thing on earth about the kind of a car they need.

Until we know the musical taste and appreciation, or lack of it, of every member of a congregation, we have not the slightest right to suggest how little they should spend for an organ; and even knowing these things we would indeed make a wild guess if we tried, for how can we tell what kind of musical tastes must be met by that organ in that auditorium in 1941?

How large an organ should a church buy? Anything less than the utmost they can afford is like starting to Paris with Lindbergh in the Spirit of St. Louis, getting discouraged at the half-way mark, and jumping out in the hope of finding a steamer to bring us safely back to the starting point again. We had no satisfaction when we began, we have none at the failing point. If we buy organs, let's buy them right. Let's buy them for musical qualities, musical varieties, not by the ton, or the pound, or the bang on the ear-drums.

There are considerations which make it impossible and unwise for any honest organ man to attempt to advise a purchaser on the size of an organ. We know that as a general rule a man would not buy a grand piano and store it in the coal-bin, nor would he wear his best suit of clothes when he goes out to wash the car. If he buys a Rembrandt, he doesn't lay it on the floor as a rug. To say that a small church, in owning a lovely four-manual organ of a hundred and fifty registers, is foolish because a great many wealthy churches (wealthy in money, poverty-stricken in culture) are satisfied with organs of half that cost, is merely to acknowledge that we do not think clearly. A man who can afford a Lincoln and yet rides in a Ford is merely a miser. A man who in reality cannot afford more than a Ford and yet tries to buy a Lincoln, is the better man, in spite of the risk he is willing to take to satisfy his craving for the finer things of life; he at least has courage and appreciation of real living. Contrast these virtues with the one aim of the other man, to hoard money. I do not believe the man or woman lives who cannot thoroughly enjoy the rich advantages of an organ costing a hundred and fifty thousand dollars, as compared to one bought for three thousand and, as a musical instrument, not worth three dollars. Our duty is to encourage the purchaser to

Get Your Share Too

This magazine is filled with innumerable ideas, covering every possible phase of the organ world. Some of them are of use to you—will make you of greater usefulness to your community. Only you can judge which ideas they are or when they can be of use. But if you cannot find them again when you want them, of what use are they? Why not keep a little 3 x 5 card index file, one card to each subject, and on these cards make note of the special items in these pages that seem especially applicable to your work, so that when you need them, you'll know instantly where to find them again?

strive to gain the utmost of musical culture within his grasp, and if necessary mortgage the next ten years of his life to gain that advantage. Then when he buys an organ, he'll have something worth buying.

This does not mean that the small organ is useless. It only means that the small organ is vastly more expensive than the large one, comparing the returns of the two instruments. Just as I would discourage the man who would start to drive across Death Valley with only two gallons of gasoline in his tank, so also would I discourage the building of any village church costing less than two hundred thousand dollars, or city church costing less than five hundred thousand. And for these churches organs costing less than forty thousand and sixty thousand respectively would be woefully inadequate musical make-shifts. For the studio or home, the little two-manual costing from two to five thousand dollars is splendid; it emancipates the organist and he is no longer a slave to his employer. But the profession and industry themselves are largely responsible for the condition that prevails today when we consider it a marvel-

ous thing that a church should spend enough money to buy a truly satisfactory organ. It ought instead to be so rare to do otherwise that it would be an unending marvel to see a church dominated by such supine ignorance or greed that anything less than an adequate organ could be thought of, let alone actually purchased and then bragged about.

One of our greatest benefits today is the unification principle. By its aid we can gain versatility without cost. We do not gain wealth, we gain only versatility. Yet in music, versatility is a noble substitute. The field is only beginning to be explored. There is much prejudice to be broken down first. I think one of these days we shall print the stoplist of the rebuilt organ in St. Peter's Church, New York City, just to show the tremendous gain in versatility that results when we haven't the money to buy a wealth of tone colors and yet have the courage to use the unification principle, plus its sisters and cousins, duplexing and borrowing. The original wealth of materials is not there; presumably the money was not at hand to buy it. But the courage was there, and the artistic vision of the organist

(Mr. Robert W. Wilkes) was there; modernism stepped in and secured for the church a versatility it never could have had otherwise.

What a pity to hear an organ man talk to a purchaser as though the organ were being built to fill an imaginary coal-bin instead of to minister to human hearts. Show the purchaser that he needs courage more than anything else. Help give him the courage to spend more money than he intended, so that his children and his children's children will be drawn to the church for decades to come, because the church shall have been blessed with the true riches of musical beauty. We can shut our eyes and forget the windows, or the carpet, or the pulpit furniture, or the tiled-roof; even forget the lack of magnificent architecture. But if we are normal human beings we would not dare stop our ears when the organ plays. Why should we subject ourselves and our children to monotonous organ tones when we can, merely by no greater sacrifice than binding ourselves collectively as a congregation to raising an additional five thousand dollars annually for ten years for the purpose of adding fifty thousand dollars to our organ



The National Association of Organists



Invites you to its 24th Annual Convention

which takes place in New York. The opening session will be held on Tuesday morning, September 8th, and the final banquet on Friday evening, September 11th. A splendid program has been arranged, full details of which will appear in *The American Organist* for August. Convention headquarters will be at the Riverside Church, at 122nd Street and Riverside Drive, through the courtesy of the Board and of the Organist, Harold Vincent Milligan, President of the Association.

Any organist may attend the Convention and share in its events. Recitals and choral demonstrations are open to the public.

Write the Secretary, National Association of Organists, 49 West 20th Street, New York, for official program, giving your correct summer address. You will find enclosed the advance registration blank for hotel accommodations, etc., which should be returned without delay.

SEPTEMBER 8th, 9th, 10th and 11th, 1931

Palmer Christian

"His skill throughout was nothing short of astonishing, and he was justly rewarded by a delighted audience.

Such organ playing as Mr. Christian delivers has done much toward making organ recitals more popular."

(From a review in The Musical Courier covering Mr. Christian's appearance with the Chicago Symphony Orchestra in Chicago.)

Management: Bertrand LaBerge Concert Management, 250 W. 57th St., New York

William H. Barnes

Organ Architect

Advice and suggestions furnished to intending purchasers of new organs. More than forty organs have been built in various parts of the country from specifications and under the supervision of Mr. Barnes with entire satisfaction to the churches. Inquiries invited.

Concert Organist

Organist and Director of Music, First Baptist Church, Evanston, Ill. Dedicatory Recitals a specialty, usually accompanied by a discussion of the tonal structure of the organ. If the purchase of an organ is contemplated, consult Mr. Barnes, who will save you time and money.

Address: 1104 South Wabash Ave., Chicago, Ill.

S. DUNSTAN'S

College of Sacred Music

In affiliation with Brown University, the College offers a course leading to degrees of A.B. and Mus.Bac. The course is designed especially to meet needs of students desiring careers as church choirmasters and organists. The College has at its disposal all the facilities of Brown University, including Pembroke College for Women; all academic work, such as English, modern languages, History, Science, etc., will be done in the regular University courses. The College will offer courses in Musical Theory (Harmony, Counterpoint, Canon, Fugue, Form); Improvisation; Organ-Playing; Organ-Construction; Chamber-Music; Choir-Training and Organization; Sunday-School Music; courses in the History of Music; Hymnology and Plainsong; Liturgics; Theology, the Bible, the Psychology of Worship and Worship-Forms; Pageantry; Church Art and Architecture. In the chapel of the College students will have opportunity for laboratory work in actual service-playing, under expert criticism. Demonstration work in choir and voice training will be provided through the Choir-School of the College, and the two professional choirs maintained by the College.

For fuller information and catalogue, address

The Rector, REV. WALTER WILLIAMS, 84 Benefit Street. PROVIDENCE, R. I.

fund and thereby gaining true riches that will minister to our spirits ever more faithfully through the succeeding years? This money will be ours anyway, to spend in one way or another. Spent for other things, it is soon forgotten, its values are soon lost. Spent for increased organ riches, it is never forgotten, but lives on in increased ministry for the next half a century; if properly cared for and replaced, it lives for centuries.

Mr. J. Herbert Springer had it right when he told that noble lady with so rich a heart that organs were not built for filling space but for attaining artistic heights. Dr. David McK. Williams met and solved the problem ideally when he convinced St. Bartholomew's that with every increase in the rich architectural perfection of the church there should also go hand in hand a corresponding increase in the rich variety of increased organ tones.

Half the price of an automobile has vanished into thin air, never to be retrieved, when the first twelve months have rolled by. A suit of clothes may last three seasons. A piano is worthless fifty years after it is purchased. A watch may last fifty years if we pay enough for it at the start. Not a machine in our factories anywhere in America can be expected to last more than twenty-five years. The paint on our homes has vanished completely five years after we put it on. The grocery bill we pay this month has merely carried us thirty days further and brought us to the point where we must immediately contract another grocery bill.

But when we buy a good organ in 1931 we buy a product whose usefulness will be just as good in 2031 if we but lay aside for its preservation and mechanical replacement an amount proportionate to the annual budget we provide for the maintenance of our own homes. An organ is not like a typewriter or an automobile or a suit of clothes. An organ is not a necessity, it is a luxury. If one's spirit and mind are satisfied with pictures cut from the Sunday newspaper supplements we can decorate our studio walls in that way and save money. If an organ salesman meets a customer of that mentality in the future I hope he will tell him organs aren't worthy buying, and suggest he purchase instead a ton of chewing-gum. It will give him ever so much more genuine satisfaction.

Choral Concerts

MISS EDITH E. SACKETT

FORT GEORGE PRES3.—NEW YORK

Fourth Annual Choir Concert

"Agnus Dei"—Bizet
 "Glorious Forever"—Rachmaninoff
 "Listen to the Lambs"—Dett
 "The Sleigh"—Kountz
 "Snowstorm"—Rogers
 "Murmuring Breezes"—Jensen
 "Candy Lion"—Beach
 "Lass with Delicate Air"—Arne
 "Sylvia"—Speaks
 "De Coppah Moon"—Shelley
 "Medley from South"—Pike

The above were sung by the Junior Choir, the following by the

Probation Class (the Junior boys sang Faning's "Song of Vikings"):
 "Shepherd's Cradle Song"—Somerville, "Mistress Rosebud"—Chapman.

WALTER WISMAR

CONCORDIA SEMINARY CHOIR

29th Annual Concert

"Prayer of Thanksgiving"—Kremser

"Sing"—Wismar
 "Jesaja dem Propheten"—Luther
 "Liebster Herr Jesu"—Bach
 "Good news from Heaven"—Bach
 "O'ld French Carol"—Gevaert
 "Shepherds Christmas Song"—Austrian
 "Glory to God"—Pergolesi

"O Bone Jesu"—Palestrina
 "Vere Languores"—Lotti
 "Haec est Dies"—Gallus
 "Your Voices Raise"—Handel
 "Vast Unnumbered Throngs"—Greig
 "Hallelujah Chorus"—Handel

DANBURY, CONN.

SHERMAN J. KREUZBERG DIRECTS
 CHORAL CLUB CONCERT

The following program was sung by the Choral Club of women's voices, 10 first and 5 second sopranos, 8 first and 5 second contraltos:
 "John Peel"—Andrews
 "Orpheus with his Lute"—German
 "In Derry Vale"—McNaught
 "Long Day Closes"—Sullivan
 "Rejoice ye pure in heart"—Ratcliffe
 "O Bone Jesu"—Palestrina
 "Bless the Lord"—Ivanof
 "Hymn to Virgin"—Deems Taylor
 "A Madrigal"—Sampson
 "Charm for Slumber"—Rockwell
 "Water ripple and Flow"—Taylor
 "Prayer of Thanksgiving"—Kremser

KEENE, N. H.

29TH ANNUAL SPRING FESTIVAL
 A THREE-DAY EVENT

The Keene Chorus Club of 110 sopranos, 60 contraltos, 28 tenors, and 32 basses, under the direction of George Sawyer Dunham included in its festival the high school chorus, high school band, 19 members of the Boston Symphony, and chorus of 150 women's voices. The program ended with a performance of Verdi's "Il Trovatore" in concert form. Numbers sung by the chorus were:
 "Miller's Wooing"—Fanning
 Gaines' "Village Blacksmith"
 Coleridge-Taylor's "Death of Minnehaha"
 "Memories of Strauss"—Korngold
 "Violinmaker of Cremona"—Hubay
 "Russian Folksong"—Hubay
 "Virginian Rhapsody"—Wood
 "Flower of Dreams"—Clokey
 "Snow Legend"—Clokey

RALEIGH, N. C.

WILLIAM H. JONES DIRECTS
 MEN'S CHORUS CONCERT

The following numbers were sung by the Raleigh Male Chorus, 4 first and 4 second tenors, 5 first and 6 second basses:
 "Lotus Flower"—Schumann
 "Miller's Song"—Zollner
 "Autumn"—Gretchaninoff
 "Nightingale"—Tchaikowsky
 "Sleigh"—Kountz
 "Luxemburg Gardens"—Manning
 "Oh Italia"—Donizetti
 "Summer Evening"—Palmgren
 "Magic Song"—Helmund
 "John Peel"—Andrews
 "At the Play"—Forsyth
 "In Old Japan"—Forsyth
 "Song of Vikings"—Fanning

The Registration Bureau

The Registration Bureau was organized by THE AMERICAN ORGANIST early in its history to serve as a medium between the organists who wanted a position and those who happened at the moment to know of a vacancy.

Commercial agencies perform this service and charge a fee or commission. Since this same service can be performed by THE AMERICAN ORGANIST at no greater cost than a little postage and secretarial labor, if the profession itself lends generous cooperation, the Registration Bureau has been maintained without commissions or fees of any kind, and has been able to place several dozen organists in the kind of positions they have wanted, and the full salary paid by the church has gone 100% to the organist.

This has been made possible by the cooperation of readers of THE AMERICAN ORGANIST who have kindly sent news of vacancies to the Registration Bureau, enabling the Bureau in turn to transmit the available information to those interested and most likely to completely satisfy the requirements of the position.

Organists of all classes are at all times registered with the Bureau. Some are beginners, willing to take any reasonable opportunity; others are mature professionals who are already earning salaries from twelve hundred dollars to three and four thousand, but who for one reason or another desire a change of location or merit an advanced position immediately.

Permitting a \$500 a year student to apply for a \$5000 position would only cause trouble both for the church and the student; even if he were to secure the post, it would be but to suffer the disappointment of discharge at the end of the year.

The Bureau is prepared to serve in any and every way possible, and will gladly handle any and all details in strictest confidence, meeting the wishes of those concerned in every particular. No registrant is listed without certain required information concerning his education and experience. If desired, the Bureau will gladly serve prospective employers privately, without conveying knowledge of the vacancy to anyone in any manner whatever.

The work of the Bureau is of importance to the publishers only in so far as it serves readers of THE AMERICAN ORGANIST. Our readers are invited to keep the Bureau constantly in mind and cooperate with their fellow-professionals by supplying any and all information available at any time in respect to actual vacancies.

*Please permit us to handle the work of the Bureau
 with the minimum of time and correspondence*

REGISTRATION BUREAU of THE AMERICAN ORGANIST

467 City Hall Station

New York, N. Y.

A. G. O. Convention

By EDWARD C. DOUGLAS

IN PIONEER DAYS, when a stranger rapped at the door of a lonely mid-western cabin, came invariably the answer from inside: "Who is yer?" It is a far cry from those days to statues for state heroes, war memorials, and traffic problems; still further to poets, choral societies, and organists, but she has developed them all—that grand old state of Indiana, which opened her hospitable arms to us and bade each one at parting to "Drop in again sometime." Here, if anywhere, you find the true American type—where else would you look for it but at the center of population? Long live the Hoosiers!

Four churches, a Masonic edifice, a suburban home, a country club, and a shrine dedicated to the music of Stephen C. Foster, housed the musical activities of the Convention. Tuesday morning, at Broadway Methodist, the keys of the city were handed to us and the ball was on.

A young associate from Seattle led off, named Harold Heermans, and, if we are not mistaken, we are bound to "heer" a lot more from him some day. Judging from the first and last recitalists on the program, they know how to play organs on the Pacific coast.

What a pity we are not organized on a truly national basis, so that all these fine young fellows could have a share in the management! Only one player (Miss Klein) hailed from the East coast. By a twist of fate, we had none from New York, New England or New Jersey, in which three localities the writer spent, or rather misspent, forty years of his life.

It is no fun to play an early morning recital, still less is it a joke to play before an assemblage containing such men as Senator Richards with his "A1-N.J." car, and a host of lesser lights who delved deep into Bach, Widor, Vierne and Karg-Elert on both sides of the Atlantic. By the second Widor number, Heermans got into his stride and finished the Parry Fantasia and Fugue in great style.

The newer Indianapolis churches are fine examples of the chancel type of architecture and are located on adequate plots of ground. The Broadway Methodist faces a recreation field, a stream of water and a baseball diamond. We heartily

recommend these features to church building committees. While waiting for the busses, some of us helped (?) a group of small boys to play one-old-cat. Our "boy alto" from Iowa, played an errorless game at third.

This leads us to the organization of the quartet, which gradually increased in proficiency, until it reached a peak on Thursday. While approaching the Stephen C. Foster shrine, they appropriately rendered the "Old Kentucky Home" under the leadership of our first tenor, who hailed from "Old Kaintuck." Their *Magnum Opus* was performed Thursday afternoon on the return from Woodstock Country Club. After considerable re-editing it sounded about as follows (sung to Turkey and the Straw):

"Oh, you must be a member of the A.G.O.

Or you can't play the organ with your heel and toe;

Pull out the stops and the old tremolo

And all get ready for the bus to go.

Swell, Crescendo, Bombarde!"

Our first bus ride led us to the Goodman home, about seven miles out on Spring Mill Road. Ample time was allowed to wander among the rocks and rills of the beautiful estate before hearing Mr. Dunham's recital. Mr. Dunham is a master of fast rhythms, which usually prove most effective on residential organs. I particularly liked the Vivace from Bach's Third Sonata and the Scherzino by Ferrata. Many of us preferred to listen from the piazza and the long flight of stone steps which led up to it, in true keeping with the Spanish architecture. The writer, who lingered a while beneath some trees, saw one couple embrace on an upper balcony. Maybe that is an old Spanish custom.

Mrs. Goodman entertained us most graciously and the busses whisked us back to the city, escorted by motor cops who took us through red lights like Lindbergh on Broadway.

The Columbia Club, on Monument Circle, spread a fine dinner—and there was Christ Church, right next door, ready for the Guild Service. No two bishops, rectors or organists seem to agree as to how an Anglican service should be rendered, so I presume few will agree with my opinion. The choir had been beautifully trained in pianissimo effects, but I

liked best the chanting of the 145th Psalm and the singing of the new anthem by Mr. Sealy which he himself played.

Tabernacle Presbyterian welcomed us Wednesday morning. That noble pile of stone was well fitted to inspire us for discussing *The Art of Creating Atmosphere in the Church Service*. Dean Booth of St. Louis ably presented technical details, while Mr. Einecke of Grand Rapids supplemented him with practical experiences in building up a ritual in non-liturgical churches. It is a healthy sign that we are beginning to examine our services to see whether they really contain the elements for which we assemble together, or whether they are merely "Opening Exercises" preceding a sermon. A word of caution would seem to be in order, lest we swing too far in the direction of novelty.

Julian R. Williams was called upon to fill a place made vacant by illness. Williams did a fine job and showed us some of the most consistent lefthand rhythms heard at the Convention. I particularly liked the *Toccata Maris Stella* by Dupre.

After the carillon recital at Scottish Rite Cathedral (64 bells) and the group photograph on the steps of the famous War Memorial Building across the street, in the midst of the new Plaza, we listened to Edwin Arthur Kraft, who certainly was "in form." The Theme and Variations by Thiele were played in a masterful manner, and all the tone-pictures were exceedingly artistic, but, when it came to the Fantasia and Fugue on B-A-C-H by Max Reger, I seemed torn by almost every human emotion except hate and fear. Technic, rhythm, and registration seemed to me perfect. No organist with whom I conferred afterward was able to find adequate words of commendation, so I give up the task.

In the evening, the organ program was somewhat subordinated to a genuinely uplifting concert by the Mendelssohn Choir, under the able direction of Elmer E. Steffen. This voluntary organization had never before sung in a church and some of its members had left town for the season, but they assembled 80 strong and presented a variety of vocal numbers, including a composition by one of the members, "Cesti" Jones. The title was "God is a Spirit."

The chorus "had everything" from pp to ff, with perfect attack and release, and reflected great credit on its conductor. I particularly enjoyed two of the a-cappella numbers: "St. Michael" and "Exultate Deo," the latter sung in Latin.

Miss Titcomb's organ numbers were rendered between the English and Latin chorus numbers. Her technic was brilliant, but not always registered quite loud enough for the large audience to grasp. The Allegro and Scherzo from Vierne's Second and the Toccata by Krieger "went big."

Mr. Barnes will complete the story of Thursday and Friday.



By WILLIAM H. BARNES, Mus. Doc.

Thursday opened officially with a most interesting address by Father Finn concerning boychoirs in particular, with many astute observations concerning chorus choirs in

general. His talk was most scholarly and delved deeply into the historical, physiological and psychological reasons for the use of boychoirs. He pointed out that up to and including Palestrina the soprano line was consistently written with the idea of a boychoir, and that all of this medieval polyphony was most effectively sung by boys' voices. Brahms' music, on the other hand, requires the woman soprano for its most effective rendition, and constitutes a complete antithesis to the music of the early church composers in this respect. The tradition of boy sopranos was probably an outgrowth of the fact that women throughout the history of the church were not eligible for ecclesiastical offices of any kind.

Father Finn observed that organists of good taste do not use indiscriminately the various colors of organ tone, even though the quantity of tone produced by blending these colors might be equivalent to a single color. The really artistic organist tries to make the color he uses fit the music most perfectly. Similarly, there is color in the pitch or key in which a song is written. Therefore, a song written essentially for the tessitura of a high soprano could not create the same effect as when sung by a contralto. Also it would be as absurd to sing a slumber song fortissimo as it would be to play the Ride of the Walkyries pianissimo. There are all colors of tone available in women sopranos, and therein they are adapted to the singing of many styles of choral compositions. The psychology of a woman's voice is different from a boy's. The boy soprano is better fitted for the rendition of metaphysical, impersonal and transcendental images; he is not adequate for emotional expression. Boy sopranos classify as most fitting for Palestrina, and women for Brahms. Father Finn frankly admitted he had found by experience that even in the City of Boston he could not "get by" more than once with a program of Palestrina and medieval polyphony and attract a sufficient crowd to pay expenses. He found that the particular exigencies of the box-office require a compromise with the strict canons of art, like all the rest of us have found. He personally is most interested in this class of music and his greatest reputation has been built upon the success he has had with his boychoir, using this music. Father Finn believes the failure of many a-cappella choirs is due to the fact that the vocal weight has not been removed
(Continued to page 438)

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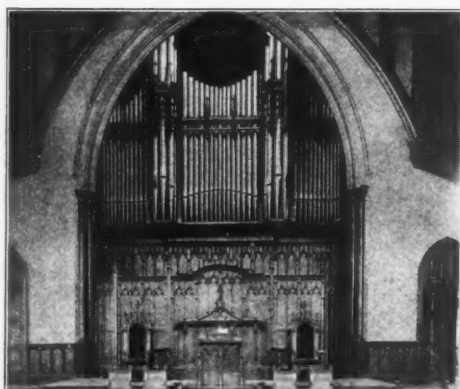
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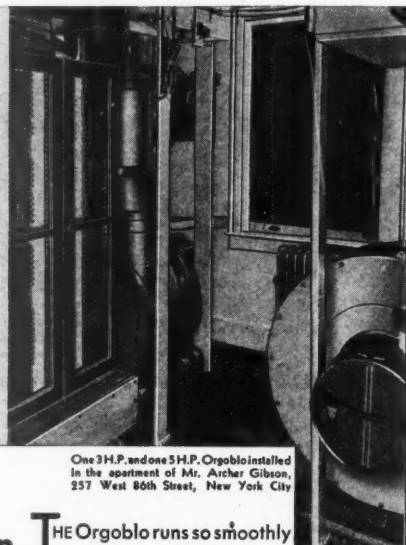
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The 4-270-12,449 Austin Organ described by Mr. J. Herbert Springer in T.A.O. for October, 1930, is now equipped with its new console. Mr. Springer writes that the new console has 297 stop-tongues, that the Celestial Organ is now in operation and the Solo Organ will have been completed before this note can reach the reader. Mr. Springer continues:

"Instead of the Swell Harmonic Trumpet's being borrowed to the Solo, there will be an independent Trompette Militaire with brass resonators. In the Celestial there will be a 3r Cornet composed of a Dulciana 12th, a Flute 15th, and a Dulciana 19th, which will be a selective mixture. I was desirous of hav-

ing 16' and 4' reeds in the Echo, but space prohibited it, so an octave has been added to each end of the Corno d'Amore to permit its being used as a unit at 16-8-4. The dedication will probably come in October."

Mr. Fred Rassman is in charge of the work at the church and has been at work there with his assistants since December.

—HANOVER, N. H.—

Church of Christ, on the campus of Dartmouth College, was completely destroyed by fire, including a 2m Austin, the choir library, and, last and least, a pair of shoes of the organist, Prof. Homer P. Whitford, who is also College organist and director of the Glee Club. How many organists keep one pair of shoes exclusively for playing? Those who do, find considerable

comfort in having the leather soles and heels always smooth, dry, and free of dust and grit. To return to the fire, the Church was organized in 1771 and the building completed in 1795, so that an historic landmark has been thus destroyed.

—ALBI CATHEDRAL—

One of the big organs of France is that in the Cathedral in Albi, in the south of France. It has 74 registers, of which 48 are in three crescendo chambers, and four manuals. The action is tubular-pneumatic. The nave is 73' wide and 108' high, and the monumental organ case is of commanding proportions. From the floor of the gallery, supporting the organ, to the foot of the pipes in the main case, the distance is 22'. The Cathedral was finished about 1320 and there were some magnificent paintings added during the Renaissance period, about 1490.

—G. BEDART

—SUGGESTIVE—

George Bernard Shaw in addressing the Institute of Journalists in London closed his address with a question:

"The profession of journalism—is it a profession, or is it the last refuge of any young person who is hopelessly illiterate and hopelessly inaccurate?"

The main thought of Mr. Shaw's remarks was that the press is "time-lagging" and pays so much attention to insignificant social events of no importance whatever that it fails to recognize the events of true importance when they do happen.

T.A.O. agrees heartily with Mr. Shaw's implied rule of conduct for the press and is making every effort to eliminate the reports of events of no technical or professional value to the organ world at large, in order to have more space for detailed reports of events that are in reality making history. In that aim we invite the hearty co-operation of our readers.

—FOR MEN'S VOICES—

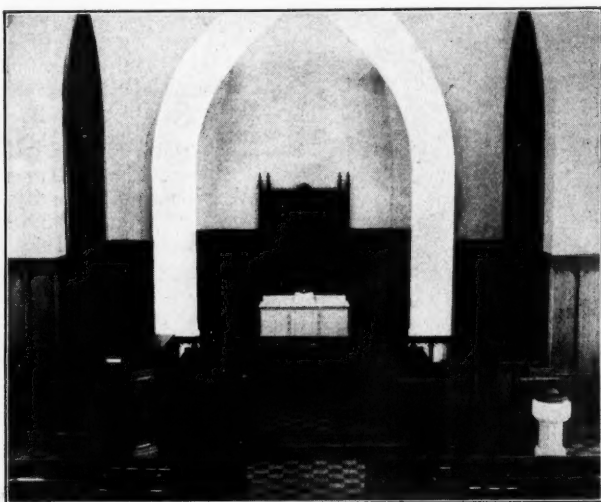
Ditson is issuing a collection of anthems arranged by Dr. George B. Nevin for men's voices.

—WE REGRET—

to announce that Dr. Roland Diggle has changed so much in appearance during the past year, since he drew his own famous portrait and autographed it, that he failed to recognize it when he saw it on page 305 of T.A.O. for May. But we are pleased to say that the genial, lovable character has not changed and he remains, as ever, a most likable person to have on one's list of personal friends.

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Grace M. E. Church, Franklin, Ind.

THE new HALL organ recently installed in this church was formally dedicated on April 12th. The pipes are placed on both sides of the chancel behind a beautifully carved grill, and the three-manual console is located in the chancel choir. This makes still another church to choose

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from the soprano voices. By this he means, a certain heaviness to the tone. He emphasized to the greatest degree the necessity for practising boychoirs, and mixed chorus as well, with the idea of securing pp tone. He abominates what he terms mf singing! In other words, general mediocre quality of tone and power, which is the normal tone of so many chorus. He has maintained that boy-soprano tone must be kept light and floating and that they should not sing in octaves with the men as they would be liable to imitate the men's voices.

This proved to be a very interesting discussion from a man who knows whereof he speaks, who brings weight to his suggestions for making boychoirs really effective and artistic musical organizations, by what he has so magnificently demonstrated in his own results for so many years.

Miss Charlotte Klein was a little handicapped by the length to which Father Finn's talk had run, and got started late with her recital. Her best work appeared to me to be done in the Karg-Elert Chaconne and Fugue Trilogy which was given a masterful performance. Miss Klein has played several times before for a Guild Convention and is justly popular with her audience.

Luncheon was served at the church, and the Convention visitors were moved by busses, furnished through the courtesy of the Aeolian Company, to the estate of Josiah K. Lilly, a short distance out of town. Mr. Lilly has built a delightful hall in the midst of his apple orchard, and has dedicated it to the memory of Stephen Foster. Mr. Lilly has two hundred and one of the two hundred and twenty titles of Foster's songs. Among these are one hundred authentic first editions. Started as a hobby, this local collection has become the largest in the country. Mr. Lilly has installed a delightful Aeolian Organ in the hall. It was played by Frank L. Sealy, Harold Heermans, and Van Denman Thompson. Punch was served in the garden, the sound of the organ among the beautiful surroundings was delightful; Mr. Lilly presumed this organ had the unique distinction of being the only organ in an apple orchard, and conversely, the only orchard with an organ.

Another most attractive feature of the Convention followed when the delegates were taken to the Country Club where Mrs. Edwin Arthur Kraft gave a most charming song recital accompanied by her distinguished husband.

Unfortunately, Palmer Christian could not play the recital at the Scottish Rite Cathedral but Arthur R. Croley was secured as a substitute and the choice appeared to have been most fortunate. Like Miss Klein, he was at a great disadvantage in starting more than an hour late. After he had been introduced and had sat down to play the opening number, it was discovered that one of the fuses had blown on the motor and so the first hour of his recital was spent in silent prayer, or whatever other manner the organists found to pass the time. Mr. Croley is an organist of real talent and ability and if he had been more familiar with the organ, doubtless would have played even better. In spite of the long waits for stop changes at inopportune points, the recital was satisfying and showed unmistakable signs of fine musical appreciation.

Friday opened with a discussion of Guild problems, led by Warden Sealy. There were the usual remarks concerning the advisability of changing the requirements for the Guild certificates to meet the changing musical needs of the times, and other matters were discussed without arriving at any definite conclusion or succeeding in securing any change or promise of change of any kind, quite as usual. Time and humanity change and improve, but the Guild exams go on forever.

This session was followed by a recital by Marshall Bidwell in a program that showed Mr. Bidwell's fine feeling for poetry and color. He seems to have the uncanny ability for making all that he plays sound really interesting and truly musical. This seems to me to be probably the most important thing any organist can do. I wish there were more like Mr. Bidwell to play organ recitals.

The final program of the Convention was given by Arthur W. Poister on the New Kimball in North Methodist. This organ is noteworthy particularly for its solidity of tone, at times too thick. It is by no means brilliant or clear enough for my taste. However, in this case Kimball were not allowed by the church's advisor to follow their own desires. Ever since I heard Mr. Poister play last summer, I have regarded him as one of the half-dozen greatest in this country. There is nothing bizarre, peculiar or straining after effects in anything; instead, there are the utmost degree of musicianship and a certain underlying spirituality. I find it most encouraging to know that some of the young men coming along, are not only able to maintain the standards of organ playing set

by the older generation, but are capable of raising them to greater heights.

The Convention closed with a banquet, as usual. Great credit must be given to the local Guild officers for the fine, efficient way all the activities were managed. The warm hospitality, and the friendly intercourse are by no means the least important items of these conventions.

—SALT LAKE CITY—

The Kohler-Liebich Co. of Chicago has installed a special set of 25 Cathedral Chimes in the famous Austin Organ in the Mormon Tabernacle. The Chimes range from 23/8" to 17/8" outside diameter, and are played by an action made by the Organ Supply Co. J. J. Toronto of Salt Lake City handled the transaction. This organ is one of the most famous in the world and is heard by thousands of visitors every month; the music of the Chimes will henceforth enrich its appeal to the public.

—AN AUDSLEY BOOK—

Some fortunate T.A.O. reader is offered an opportunity to secure a second-hand copy of Audsley's Organ of the Twentieth Century at \$25. The cover is somewhat soiled but the inside pages are virtually in perfect condition. Address J.O.S.

—RIESBERG—

F. W. Riesberg and family left New York for their summer home, Canasawacta Cabin, in the Catskills, early in June, and left Canasawacta on the 11th for Chicago, joining the A.F.W.M.C. excursion there for San Francisco where Mr. Riesberg represented his journal, Musical Courier, and acted as organ judge. The Riesbergs will return to Canasawacta via the Grand Canyon and remain in the Catskills till Sept. 20.

—DOCTOR BARNES—

William H. Barnes, one of the Editors of T.A.O., author of The Contemporary American Organ, has been granted the degree Doctor of Music by Park College. (Wish we could think of a bright remark to make now! But the old head just won't work that way.) Dr. Barnes has been making great contributions to the realm of the organ and the degree is a well deserved recognition of a position he has carved out by his own merit. T.A.O. readers will remember that the current edition of Who's Who gave Dr. Barnes all the honor within its power by including him in its pages, where he has the distinction of being the only person listed as an Organ Architect. (Wonder if we dare call him Bill any more?)

A NEW ORGAN

TWELVE TUNING-FORKS AND SOME
ELECTRICITY DO THE WORK

One of the predictions of recent times is that radio will in one way or another produce the tones of an organ in such a way as to drive pipes out of the market. Radio engineers know there are various ways in which tones can be manufactured and altered in almost limitless varieties.

Captain Richard H. Ranger, organist, engineer and consultant for the R.C.A., has been interested in radio ever since his active army service, and until recently was engaged in the experimental work that has resulted at last in the ability to transmit photographs by radio. With that quest at last satisfied, Capt. Ranger sought and was granted conditional release from the R.C.A. in order to devote his entire time to his new organ, upon which he has worked continuously since Jan. 1.

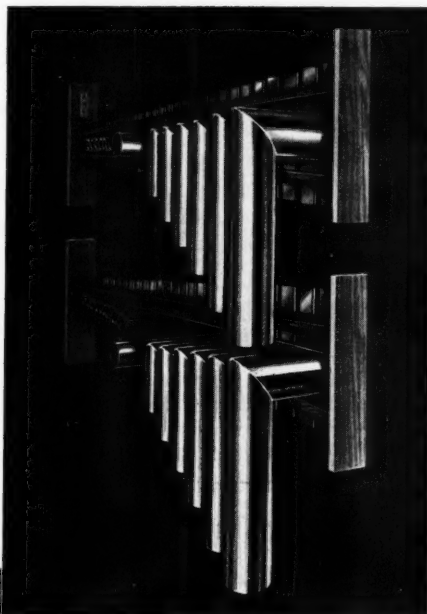
That organ, operated by the normal console, made its debut over the radio under the fingers of Mr. Charles M. Courboin on June 14, from Capt. Ranger's home in Newark, N. J.

A detailed description of the unique instrument will be presented in later volumes. For the present we must be content with merely saying that it begins with twelve tuning-forks, one for each note of the chromatic scale. These forks produce a fundamental tone, fundamental both as to pitch and quality, and this tone is then operated upon electrically in such a manner that Capt. Ranger has a two-manual organ of the usual range of notes, 61 to the manuals, 32 to the pedals, and an almost limitless range of tone-colors. And in addition he is able to produce some trick results that would make Hope-Jones turn green with envy.

Personally I have been somewhat alarmed over the prospects of producing organ tones electrically, but after talking with Capt. Ranger, hearing and playing his first experimental organ (which I prefer to call the Rangerton Organ, since no better name has as yet been adopted). I no longer entertain any fears that such devices will do damage to the organ industry. Not that the Rangerton Organ is not a powerful and artistic instrument, but rather that it is likely to no more do away with the organ than the airplane will do away with the automobile. In each case we have two entirely different means to the precise same end: transportation in one case, organ tone in the other. The Rangerton Organ is no more a toy than the airplane is. But it is just as remarkable in venturing into new and untried realms.

It is not an electric organ, any more than our own organ is a wind organ. Nor is it a tuning-fork organ. Certainly it is not a radio organ, for, if we understand it correctly, radio tubes may play a large part in it but radio transmission, as popularly associated with the word radio, applies not at all. It is a Rangerton Organ—range-less in producing tone as Capt. Ranger alone at the moment knows how to produce and modulate it. He is a church organist and has read every book on the organ he has been able to find. But he has evidently used his organ knowledge not at all; the thing that has made the Rangerton Organ possible is his unprecedented knowledge of radioactivity in all its phases—a knowledge that was essential before he was able to assist in the development of the work of transmitting photographs by radio.

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He has already at this early age given recitals, including one in Mec-

ca Temple, New York, and has played over WJZ, with another appearance promised for the near future. At present he is a freshman in high school where he stands high in his studies and is popular as an all around sport who is very modest about his talent.

After four years of good piano instruction from his mother, begun at the age of 5, he studied under George W. Wood and Charles E. Hall, and continues with Hugh Mc-Edwards.

An event of importance in his career was the recent Good Friday service when he took over the entire service with a full choir, conducting his portion of the service with great success.

—FRANK DEAN GIFFORD,
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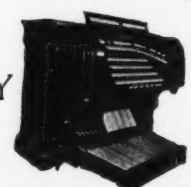
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that music is an asset and the musician a fellow-worker.

But, occasionally, the church goes Berseck, as was the case in a fine church in one of our larger cities recently. The incumbent of the organ bench is a man of great ability and high ideals. And yet with almost no warning another man is engaged in his place and he is out, as though he were incompetent or worse. And the sad fact is that this expulsion comes in the middle of a year. Even if he were to go to law over it, he would thereby attain a reputation for being a materialist and not desirable as a church servant. Surely twelve years of acceptable and highly esteemed service should not be so terminated.

Why do not our organ journals take up the cudgels in such cases? It seems as though a thorough airing of such a case might produce a

standard of practise that even the churches themselves might welcome. Like all abuses the condition betokens ignorance more than brutality.

—ABRAM RAY TYLER

—A REQUEST—

Our readers are requested to send only their own versions of any events of sufficient importance to be worthy of presentation to the rest of the profession, and in no case send newspaper reports. Newspapers are notoriously inaccurate and unprofessional in their published statements about the organ world and such reports are usually too verbose to merit the time it takes to read them and gain the word or two of professional interest that may perhaps be hidden in them.

FIRMIN SWINNEN sailed June 17 for several months in Europe, with headquarters at the home of his brother in Antwerp, Belgium. During his absence the Longwood Aeolian concert organ will be silent while alterations are being made in the conservatory.

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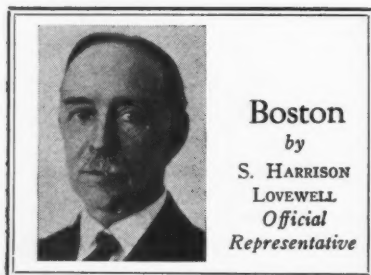
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Early in June, resulting from a fractured hip, Mrs. Ellen Beale Morey died in a hospital in Brookline. Her home in Malden was a spacious farmhouse filled with curios and art objects of every kind. She herself was a remarkable woman widely known for her lectures on music, a teacher of voice and piano, a church organist, and to a certain degree gifted as a composer. Although aged eighty-one, she never knew what it was to become old, but journeyed back and forth to Greenfield week after week, played the organ in a suburban church, directed a chorus, or delivered a wonderfully illustrated lecture at the Boston Public Library. Thirty voyages were made to Europe in the interest of musical advancement. At her funeral two of her pupils sang music that she composed.

A large audience assembled in Searlo Hall, Methuen, May 25, to hear the old Boston Music Hall organ. The Hall, in baroque architecture, is too small to meet the acoustical requirements that characterized the original hall that housed the instrument. When Boston determined to have a concert organ money was subscribed, and at a cost of nearly \$75,000 this instrument was built by Walcker and placed behind a most impressive case designed by Hammatt Billings. It was seven years in process of building. While it was

kept in repair, America's most famous organists gave recitals on it. These men have all gone but they were glorious performers in their day. Such being John K. Paine, Eugene Thayer, Dr. John H. Wilcox, George E. Whiting, Charles H. Morse, Henry M. Dunham, and possibly others. Their programs listed heavy music by Bach, Thiele, and the German school on the one hand, offset by the brilliant superficialities of a Lefebure-Wely and the French school of the period.

Carl K. McKinley on this memorable evening played several pieces by Karg-Elert and Brahms, music that came short of displaying the resources of beautiful registers in the organ. Great praise can be accorded Mr. William E. Zeuch for having brought his chorus and solo voices from Boston and the First Church to present a remarkably fine performance of the "German Requiem" by Brahms.

The semi-annual concerts of the Winchester Choral Society are events worth recording. This chorus of one hundred voices has hardly a counterpart in Greater Boston for beauty and balance of tone. The singers are largely professional. The male section is simply immense in sonorousness. At the concert May 26 the best selections sung under the straightforward conducting of J. Albert Wilson were "Six Love Songs," Brahms; "Dream Pictures," Whiting! and "When Summer's Merry Days Come In," Davies.

It is a pity that no one has produced a satisfactory biography of George E. Whiting whose wonderful organ playing and compositions did much to advance music in this country. Seeing that John Tasker Howard sees fit almost to ignore Mr. Whiting in his latest book on music in America and gives all the praise to the nephew Arthur Whiting, an anecdote of Mr. Whiting may be told at this time which illustrates that his "heart was in the right place" after all.

A certain wellknown choral director found to his regret that the regular organist of the church he was serving was incapable of playing satisfactorily Rossini's "Stabat Mater" which was nearly ready for performance. In distress, he told the tale to Mr. Whiting and urged him

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to provide a skilled organist. Nothing came of it. More time elapsed, and it was now imperative that a real organist be engaged. Again Mr. Whiting was evoked. In his gruff way he inquired about the time for rehearsal and the hour when the new organist could become familiar with the organ, but gave no satisfaction. At the rehearsal on Saturday night, Mr. Whiting appeared. He played the "Stabat Mater" throughout from memory. Also he transposed the "Quis est homo" downward a minor third. And on still another occasion he entertained the choir, by request, by playing standard orchestral overtures for about an hour, and from memory. For four years he continued at this particular church and refused all fees for services rendered.

At a service held at Emmanuel Church in memory of Lynnwood Farnam, a quartet of trombones played Bach chorales for ten minutes before the service and before and after the prayers of commemoration. The choir of boys and men, assisted by G. Roberts Lunger, baritone, formerly of Mr. Farnam's choir, sang "Magnificat and Nunc Dimittis" by C. Lee Williams, "How blest are

they" by Tchaikowsky, "Blessed he who from earth's dream awaking" by Cesar Franck, and "Panis Angelicus" by Rosseau. Mr. Albert W. Snow played Cesar Franck's E major Chorale for a concluding selection. The address was made by Dr. Hamilton C. Macdougall and was in praise of the personal side of Mr. Farnam's life.

A tablet placed by the American Guild of Organists, New England Chapter, near the console reads as follows:

Soli deo Gloria
in grateful memory of
LYNNWOOD FARNAM
1913 - 1918

Born
January 13, 1885, in Sutton, Quebec
Died

November 23, 1930, in
New York City

New England Chapter
American Guild of Organists

SCHLIEDER METHOD

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The extent to which Mr. Frederick Schlieder has influenced the music world with his creative method of music teaching is indicated by the fact that the third annual conference has just been held in Philadelphia, devoted to an interchange of ideas on the part of teachers of the Schlieder method, with Mr. Schlieder himself at the helm in all the discussions.

The conference covered the entire field, from the handling of a pupil

but ten years old, to the playing of a program of original compositions by Schlieder pupils. Mr. Schlieder sums up his ideas thus:

"Creative methods in music education must unfold the musical powers inherent in every individual by the expression in musical form of every rhythmic and harmonic factor introduced. Learning progresses with ability to perform. What one knows and is required to know is contained in the expressional development of an inherent musical power."

A booklet of 44 pages has just been issued, Creative Music Education, in which Mr. Schlieder expounds his ideas and method for the benefit of those interested in his work. It will be reviewed in later pages.

—LOYSVILLE, PA.—

A 3-11-555 Moller was dedicated by Mrs. R. M. Blair in the Chapel, Tressler Home, June 4.

—SEIBERT—

Henry F. Seibert gave the first of eight concerts of the summer series on the Aeolian Organ in Westchester County Center, White Plains, N. Y., June 7. Each concert will feature an organist and vocalist or other instrumentalist. The concerts are given Sundays at 4:30. May 28 Mr. Seibert opened the 3-42 Skinner in Egner Chapel, Muhlenberg College, Allentown, Pa.

—NEW JERSEY N.A.O.—

Miss Catharine Morgan was recitalist at the 15th annual rally in Camden, when addresses were given by Preston Ware Orem and Wilfred W. Fry. Wm. T. Timmings played his Elvies which won the Chapter's Annual Award.

—MISSOURI A.G.O.—

The last meeting of the season was the combination annual election and "stunt night" which scored a success and closed official activities till September. Julius Oetting is dean.

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GEORGE FISCHER of J. Fischer & Bro. is back at his desk after a vacation abroad—a bad habit into which he has fallen.

Great Britain

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Previous to the dismantling of the organ in St. George's Hall, Liverpool (in preparation for its reconstruction by Willis) Mr. Ellingford, the organist to the Corporation, gave, to the local Association of Organists, a recital of works by British organ composers concerning which, and the wonderful tonal condition of the instrument after more than three quarters of a century's duration, the music press spoke in most enthusiastic terms. Meanwhile the new 4m for Peterborough Cathedral is approaching completion under the care of Hill & Norman & Beard; while at Wakefield the cathedral organ is being renovated by Abbott & Smith. Another interesting rebuild (Hill & Norman & Beard) is the organ in the historic Carr's Lane Congregational Church, Birmingham. The firm last named

are also enlarging the organ in the important Congregational Church of St. George's Road, Bolton, Lancashire.

The giving of organ recitals has somewhat declined with the advance of spring and the establishment of that unspeakable boon known as summer-time. But my son, Purcell James Mansfield, has given a very successful recital on the enlarged organ in his fine church at Pollokshields, Glasgow, the proceeds being devoted to the funds of the Organists' Benevolent League, of which he is the representative for Scotland. It is gratifying to note that the League can show, in these times of unparalleled depression, a doubled income from donations and an increase from grants and recital collections. The adverse criticism by the Musi-

cal Times on Mr. Reginald Goss-Custard's January recitals at the

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Alexandra Palace, London, evoked a spirited remonstrance from the

London Organ Club, to which the editor devoted the best part of a column by way of reply.

Musical Opinion for May contains an interesting record of the "life and labours" of John Compton; it appears that Mr. Compton "holds more patents for organ inventions than any other British organ builder." One of these inventions is "a method of organ construction whereby dust is excluded!" At present it seems that only two Hope-Jones organs of note still survive in Great Britain, namely in St. George's, Hanover Square, and in the McEwen Hall, Edinburgh.

The self-styled "School of English Church Music" has issued a new magazine entitled The Church Music Review. As its appeal ap-

pears to be more or less limited to the Anglo-Catholic section of the Episcopal Church, the waters of musical journalism have not been unduly agitated by the launching. To commemorate the life work of the late Mrs. Mary Layton, the first lady F.R.C.O., it is proposed to establish a scholarship tenable at either of the "Royal" Colleges of Music, and for which only women holding the A.R.C.O. diploma will be eligible. Although by no means an inappropriate memorial one would have thought that something more in line with the needs of present-day church music and musicians and, perhaps, more consonant with Mrs. Layton's Free Church associations, could have been devised.

I regret to have to record the death of F. J. Crowe, one of my former pupils, and sometime organist of Chichester Cathedral, a position from which he resigned on account of ill-health in 1921. Mr. Crowe was a chorister and assistant organist in Wells Cathedral, sometime organist of Upton Church, Torquay, and an authority on Free Masonry.

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